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ENGLISH 10

MODULE

2



Stories



**Distance
Learning**

Alberta
EDUCATION

English 10

Module 2

STORIES



**Distance
Learning**

Alberta
EDUCATION

English 10
Student Module
Module 2
Stories
Alberta Distance Learning Centre
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Welcome to Module 2!


We hope you'll enjoy your study of Stories.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

So whenever you see this icon,



turn on your tape and listen.



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Contents

OVERVIEW 1

Evaluation	2
Course Overview	3

SECTION 1: ORAL STORIES 4

Activity 1: Personal Stories	6
Activity 2: Family and Community Stories	9
Activity 3: What Makes a Good Story?	12
Activity 4: Legends	19
Follow-up Activities	23
Extra Help	23
Enrichment	25
Conclusion	29
Assignment	29



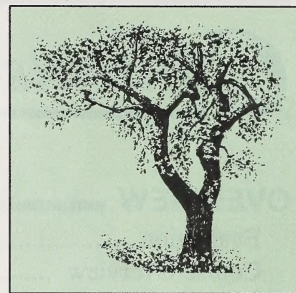
SECTION 2: CHILDREN'S STORIES 30

Activity 1: Cultural and Religious Stories	32
Activity 2: Choosing a Story to Read to a Child	35
Activity 3: The Story	38
Activity 4: Visual Stories	42
Activity 5: Formal Writing	55
Follow-up Activities	65
Extra Help	65
Enrichment	68
Conclusion	71
Assignment	71



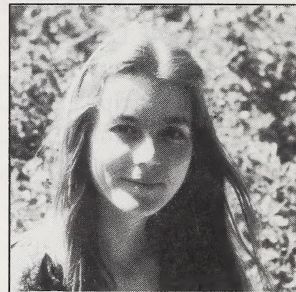
SECTION 3: POEM STORIES 72

Activity 1: Using Your Textbook	74
Activity 2: Other Narrative Poetry	78
Activity 3: Mood	80
Activity 4: Poems That Create a Mood	84
Activity 5: Preparing an Oral Interpretation of a Poem	86
Follow-up Activities	92
Extra Help	92
Enrichment	94
Conclusion	95
Assignment	95



SECTION 4: LIFE STORIES 96

Activity 1: Recollections	98
Activity 2: Revision and Sentence Sense	101
Activity 3: Reading Autobiography	108
Activity 4: Interviewing	111
Follow-up Activities	119
Extra Help	119
Enrichment	121
Conclusion	124
Assignment	124



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MODULE SUMMARY 124

APPENDIX 125

Glossary	127
Suggested Answers	129

OVERVIEW



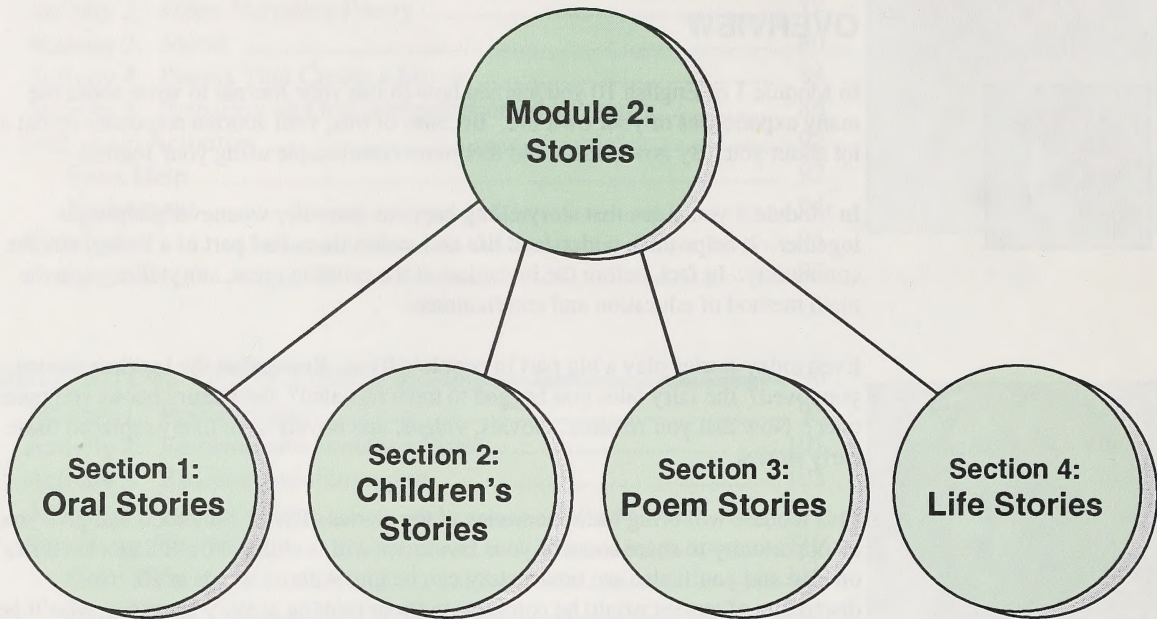
In Module 1 of English 10 you learned how to use your Journal to write about the many experiences of your own life. Because of this, your Journal responses reveal a lot about you. By now you should feel more comfortable using your Journal.

In Module 2 you'll see that storytelling happens naturally whenever people get together. It helps them understand life and makes them feel part of a living, vibrant community. In fact, before the invention of the printing press, storytelling was the main method of education and entertainment.

Even today stories play a big part in people's lives. Remember the bedtime stories you loved? the fairy tales you begged to have repeated? the picture books you pored over? Now that you're older, movies, videos, and novels have likely replaced those early stories.

This module will bring back memories of the stories of your childhood and give you an opportunity to share some of your favourites with a child. You'll listen to stories on tape and you'll also see how a story can be told without words at all. No discussion of stories would be complete without looking at story poems, so you'll be reading and listening to some poetry from your textbook, *Poetry in Focus*.

Finally, you'll read some personal stories known as autobiographies and biographies. Then you'll undertake telling a part of your own life story or that of someone you know.



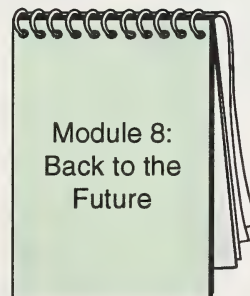
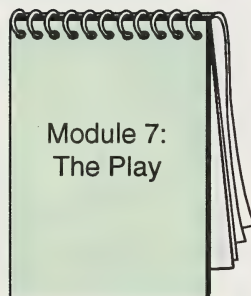
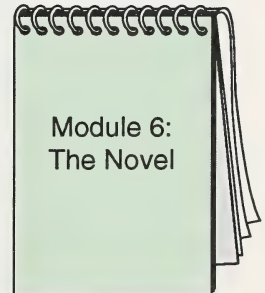
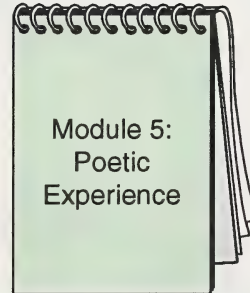
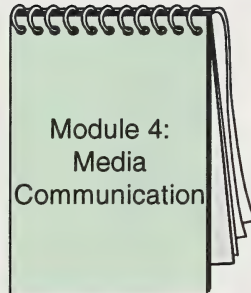
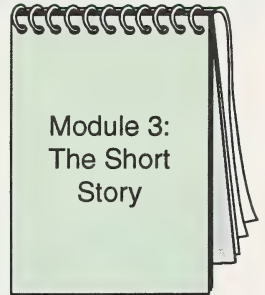
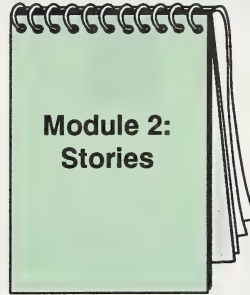
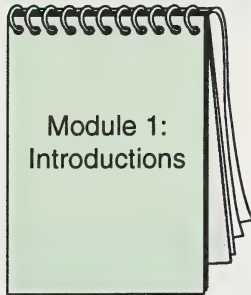
Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet, which contains four section assignments. The mark distribution is as follows:

Section 1 Assignment	20%
Section 2 Assignment	20%
Section 3 Assignment	30%
Section 4 Assignment	30%
TOTAL	100%

Course Overview

English 10 contains eight modules.



SECTION

1



ORAL STORIES



Do you have a friend or relative who's a good storyteller? Why is it that certain people tell better jokes or tales than others?

In this section you'll learn what makes a good storyteller, and perhaps you'll even become one yourself. You'll be asked to recall stories from your family; tell some tales about your community, neighbourhood, church, reservation, or farm; and listen to some urban legends.

Activity 1: Personal Stories



You've already done some thinking about yourself as a person, so you must almost be ready to tell some personal stories yourself. In this activity you'll do some prewriting about yourself, listen to a personal story about a girl's fear of horses, and then tell a story about yourself.

JOURNAL

In your Journal complete **four** of the following sentence starters.

After completing each one, take a few minutes to recall as many details as you can about what went on. Then ask yourself how you'd go about telling someone the story so as to make it interesting and colourful.

- I remember a time when I was...
- My fear of... began when I was...
- My sister (or brother) and I...
- An embarrassing moment happened when...
- As a baby I was famous for...
- My dad (or mom, grandmother, grandfather) always goes on about the time when...
- I was named after..., and the name is important because...
- Our family moved to Canada (or Alberta) from... because...
- When I was younger I hated to eat..., so I...

To complete this activity you had to rely on your memory, didn't you? In Module 1, you discovered how you can use personal memories for writing material for your Journal. As you can see here, they also provide countless sources for storytelling.



Now turn on your companion audiotape and listen to the story “My Fear of Horses” – a childhood recollection. If you’re hearing impaired, you’ll find a transcript of the story near the end of the Appendix. Look for the title: “My Fear of Horses.”



When you’ve listened to the story, answer the following questions:

1. What makes this a good oral story?

2. How can you tell that the storyteller is using her memory for details?



3. Now it's your turn. Tell a personal story of your own on tape. It can be any story from your life.

OR

Write your personal story here. In your story try to follow the model of the sample story; have a brief beginning, the action in the middle, and an ending that makes sense and wraps things up.

Note: Personal storytelling comes out of a desire to share – to be open about something that has touched or changed you in some way. Your story will help others get to know you a little better. Don't feel you have to leave out the embarrassing parts! Telling only the flattering things will make for an unbalanced, unrealistic account.

If you're taping your personal story, watch your timing; pause before any change of idea or significant word. Emphasize words that carry meaning. Try to build toward the high point.

Compare your responses with those in the Appendix, Section 1: Activity 1.

Later in this module you'll actually put together a part of a personal history of yourself or someone you know. This will give you more practice in collecting storytelling material.

Activity 2: Family and Community Stories



When you listen to stories shared among older members of your family and friends, what kinds of stories, memories, or experiences do they tell?

1. a. Check the types of stories that you've heard from family and friends.

- ☐ ranch or farm stories
- ☐ hunting and fishing tales
- ☐ stories from "the old country"
- ☐ family, neighbourhood, or community superstitions
- ☐ family success stories
- ☐ tall tales (highly exaggerated stories meant to entertain – not to be believed)
- ☐ stories about extreme weather conditions
- ☐ stories about a town tragedy
- ☐ stories about family weddings, reunions, or holidays
- ☐ tales explaining family name origins



- b. Can you think of other types of story that you hear sometimes? If you can, add them here.



Personally, I like a good horror story!

Folklore: stories, tales, and legends particular to a cultural, community, religious, or family group

Sometimes stories get passed around and changed in the telling. This is how **folklore** grows and then is passed on from generation to generation.

2. Choose one of the subjects you checked in Question 1 and briefly outline a typical story you've heard from that category.



3. What family story do you like telling the most? Briefly write or record on tape a story you often tell whenever you're with a group of people sharing stories.

Compare your responses with those in the Appendix, Section 1: Activity 2.



When you tell a story, how do you go about it? Do you try to establish a mood or feeling like in a ghost story, for example? Do you keep your readers hanging by putting off the ending? Do you use a lot of gestures and movements? Do you emphasize some words more than others? Listen again to the recording of "My Fear of Horses" and notice the techniques the storyteller uses to make her story interesting. Then answer the following questions:

4. a. Check off the storytelling techniques you use from the list that follows:

- _____ creating a good beginning
- _____ creating a strong mood or feeling
- _____ putting in lots of action
- _____ leading up to the ending by creating suspense
- _____ using your voice the way the people talk in the story (accents)
- _____ using varied speeds of talking and/or voice tones
- _____ ending the story gracefully – not holding back what really happened

b. What other techniques do you use?

5. What do you think of your own storytelling techniques? Do you tell stories well? Suggest a few areas where you think you need improvement.

Compare your responses with those in the Appendix, Section 1: Activity 2.

Activity 3: What Makes a Good Story?





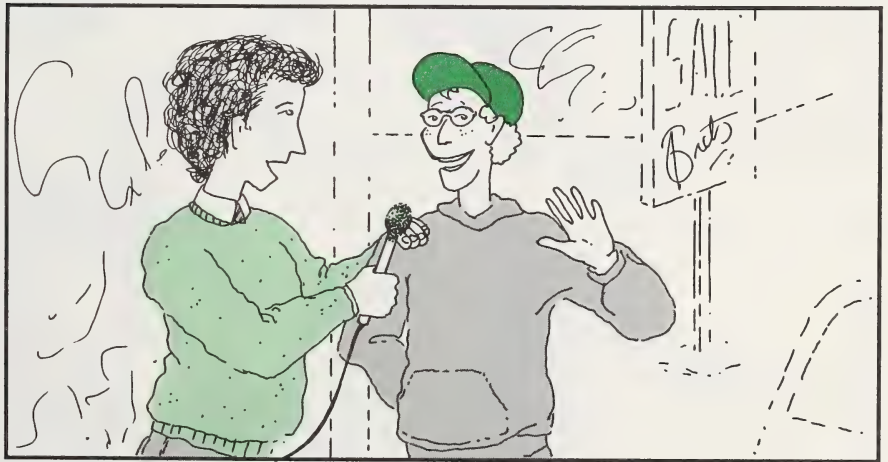
Have you ever sat around with your friends and wished you could grab their attention with what you have to say? Do you enjoy listening to other people and their stories but wish you could get in there and entertain too?

What is it about that friend who always seems so good at entertaining and joke swapping?

1. Think about someone you know who's good at telling jokes. What does that person do that makes them so good?

Compare your response with those in the Appendix, Section 1: Activity 3.

Perhaps an interview with a good storyteller will help pinpoint what makes interesting storytelling. Here's an interview with man-about-the-mall, John Balotnik.



Interviewer: Hi, John! You're well known for being talented at keeping conversations lively around here. What's your secret of telling good stories?

John: I've got the gift of the gab, my mom says. I really like opening up to people, you know. I'm the kind of guy with no secrets, I guess.

Interviewer: Is it really a gift, or do you have a strategy for coming up with good stories?

John: Well, I usually have the events of the story all laid out in my head before I start.

Interviewer: Then what do you do?

John: I make sure my story has an interesting beginning, a middle with action and detail, and an ending that makes sense.

Interviewer: Does this mean you also add suspense and put in some of your own additions and exaggerations?

John: Sure. I don't change the facts or anything, though. I have all the details and happenings in my imagination, so I can make sure the people listening really get into the story.

Let's say I'm telling my friends about the great hunting trip I was on with my four buddies. I'd start out by saying how we shivered every morning waiting by the slough for the geese to land.



Interviewer: So you set up the situation and describe your feelings along with what you did.

John: Sure. In the hunting story, for example, I make sure to say that we had a \$100 bet on who would bag the first bird of the season.

Interviewer: So you set up a problem or conflict.

John: Of course. Everyone wants to know how the problem is solved, so they're hooked into my story. They listen while I tell them that on the fourth morning, the geese finally flew into the slough.

Interviewer: OK. And then what happened?

John: See? You can't resist the story either! I usually start talking softly at this point like you would if you were hunting geese. I speed up as I describe aiming my shotgun.

Interviewer: Do you describe how you felt?

John: Yes, and I "get into" the story as if I were back at that slough. When I reveal the ending – that I bagged the first goose of the season and I was \$100 richer – the story is over.

Interviewer: I can see why your stories are a hit.

John: Well, I have to go. Bye for now.

Interviewer: See you, John, and thanks for the tips.



There's nothing like a good story for passing the time and for entertaining others. You know how much fun it is to be in a group where one or several people are sharing their experiences and tall tales. But if the story is ineffective, your concentration is sure to fall off and it's not nearly as much fun.



Following is a rating scale that will help you recognize good stories. You'll be asked to use it to rate the stories you hear in this module. The teacher marking your work will also use it to rate the stories you tell.

Story Rating Scale	
Category Ratings	3 – Yes 2 – Sometimes 1 – No
Categories 1. Does the story beginning make you want to hear more? (For example John's hunting story starts with the bet of \$100 on the first hunter to bag a goose. We want to know who it will be.) 2. Does the story convey action vividly? (Think of the cold morning by the slough and the hunters waiting patiently for the geese to fly over.) 3. Does the story make sense? Does it have a logical sequence? (John's story covers four mornings and it's not unusual that hunters would make bets. The ending makes sense.) 4. Does it reveal human needs, wishes, conflicts, and moral choices? (John's story reveals the desire to win the \$100 and the conflict over being the first one to bag a goose.) 5. Does it make you feel sorry or happy or some other emotion? (Did you feel happy that John won?) 6. Does the story have a satisfying ending? (John's story did, as long as you weren't one of his buddies.) 7. (Oral story only) Does the speaker's tone of voice change according to events and feelings? (John says he varies the tone, the rate, and the intensity of his voice.) 8. (Oral story only) Does the speaker speak distinctly and clearly? 9. (Oral story only) Does the speaker "get into" the characters' problems? (John says this is important.)	



2. Now rate your own story from Activity 2, Question 3 using this scale.

Story: _____	
1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	
Total: _____	

Compare your total to the following guide for rating a story:

Rating Guide		
	Written	Oral
A good story	13 – 18	19 – 27
A fair story	7 – 12	10 – 18
An ineffective story	0 – 6	0 – 9



Activity 4: Legends



Legend: a story handed down (by tradition) from earlier times and accepted as truth by many people even though it can't be proven

You've heard and read many **legends**, so you probably realize that the legend is an important part of our literature. How many legends are you familiar with?

1. Put a check beside each of the legends that you recognize.

- _____ Ali Baba and the Forty Thieves
- _____ King Arthur and the Knights of the Round Table
- _____ Robin Hood and Maid Marion
- _____ La Diablesse
- _____ Paul Bunyan
- _____ Baba Yaga
- _____ The Lost City of Atlantis
- _____ Anansi, the Spider Man
- _____ The Lady of the Lake
- _____ The Trojan Horse
- _____ The Sasquatch
- _____ Ogopogo
- _____ Helen of Troy



The legends in the preceding list come from a variety of countries and cultures and are known to many Canadians. Depending on your ethnic background, you probably know many other legends. All cultures are rich in this folklore.

The legends that you've been told contribute to your knowledge and ability to understand the world. Most legends come from long ago and have been changed many times in the telling.

However, a new kind of legend has sprung up lately, known as the **urban legend**. Usually set in cities, urban legends are stories that spring up and circulate for a while – and usually are believed. They're always about something that happened to a friend of somebody your cousin once knew; in other words, you can never pin down exactly where or when they occurred or to whom.

Urban legend: a modern oral story, often with an urban setting, that has an unexpected or supernatural twist

An example of an urban legend that's been around for a long time is the story of a maintenance person in a large city in the U.S. who, while working in the sewers, is attacked and eaten by an alligator. According to the story, someone once flushed a pet baby alligator down the toilet; it grew and supposedly still lurks in the sewer searching for victims. The problem is, whenever this story resurfaces, it's set in a different city and it just happened a few days ago.



People of all ages love a scary story. “The Boyfriend’s Death”¹ is a teenage horror legend that surfaced in the early 60’s and is still popular urban lore today. Listen to it as it is told by a fourteen-year-old boy on your companion audiotape. If you’re hearing impaired, read the transcript of the story in the Appendix.

Now answer the following questions:

2. What was your reaction to this story? Check off one.

- _____ “I don’t believe it could happen.”
- _____ “I believe it could happen.”
- _____ “I’ve heard it before and it’s true.”
- _____ “It’s just rumour and not true at all.”

3. a. Rate this legend using the Story Rating Scale.

Story: "The Boyfriend's Death"

1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	
Total: _____	

b. Using the scale, rate the story by circling one of the following:

good fair ineffective

Compare your responses, with those in the Appendix, Section 1: Activity 4.

Were you at all shocked by "The Boyfriend's Death"? Urban legends, like traditional legends and fairy tales, often deal with acts of horror and violence and frequently involve supernatural occurrences. Why do you suppose this is so? Why do children enjoy being terrified by witches, ogres, and goblins while older people will stay up late watching horror movies or reading spine-chilling novels? Is there, perhaps, something in human nature that makes us fascinated by events and behaviour our society considers absolutely unacceptable? Are we possibly trying to deal with deep-seated fears by packaging them into neat stories we can tell over and over, feeling frightened, yes, but comfortably frightened – at a distance?





Listen to another urban legend. This is a classic called “The Vanishing Hitchhiker.”¹ It surfaced in Canada in 1973 and is told here by a teenager. There’s a transcript of this story in the Appendix as well.



4. Describe your reaction to this legend.



5. Recall an urban legend that you’ve heard. Either record it on tape or tell it to a friend.

Compare your responses with those in the Appendix, Section 1: Activity 4.

¹ W. W. Norton and Company for this excerpt from *The Vanishing Hitchhiker* by Jon Harold Brunvand, 1981. Reprinted with the permission of W. W. Norton and Company, New York.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Oral tales were popular long before the invention of writing. For thousands of years people in all cultures have created and passed down stories from generation to generation just by word of mouth.

1. In your own words tell what each of the following is:

a. folklore

b. legend

2. a. What is an urban legend? In your answer refer to an example.

- b. How does an urban legend differ from a traditional legend?



3. Rewind the tape and listen to “My Fear of Horses” again. Stop it just as the girl is helped up on the horse. How do you know at this point that the ending will be disastrous?



4. Start the tape again and listen to the end. Listen for a passage that makes you feel sorry for the girl. Copy it here.

5. a. Use the rating scale in Activity 3 to rate **one** of the stories on the tape. Fill in the chart that follows:

Story: _____	
1. _____	6. _____
2. _____	7. _____
3. _____	8. _____
4. _____	9. _____
5. _____	
Total: _____	

b. Using the scale, rate the story by circling one of the following:

good fair ineffective

Compare your responses with those in the Appendix, Section 1: Extra Help.

Enrichment



1. Suggest some music or theme song that would make a silly sound track for “My Fear of Horses.”

2. List some sound effects that a technician could add to the “The Boyfriend’s Death” to enhance the frightening mood.

3. Suggest a new title for “The Vanishing Hitchhiker.”

4. You have been commissioned to design and draw a movie poster to promote an upcoming film version of “The Boyfriend’s Death.” On a separate piece of paper draw your poster. When you’re finished, hang it up!
5. Collect three superstitions common in your community. Give each a title and list them here.



6. Interview a pioneer in your community to find out what life was like before you were born. Tape the interview. Remember it’s important to be courteous and to have your questions prepared in advance. You should encourage your interviewee to recount stories whenever possible.
7. Here are some excerpts from an article on urban legends that appeared in *Maclean’s*. Read them and then create an urban legend of your own.

‘So there’s this guy, see...’

The story currently making the rounds could be true. Many people who pass it on believe it. Many of them attest to its accuracy by citing a personal connection – however remote – to the victim. But the story is, in fact, what some folklore experts call an “urban legend.” Those analysts say that people tell such tales about extraordinary occurrences as if they are true. As well, the legends nearly always possess a hidden twist – and, sometimes, even a kernel of truth. Urban legends also tend to go in cycles. Some that are circulating now appeared in slightly different forms tens, or even hundreds of years ago. “Different issues become dominant at different points in time,” says Paul Smith, head of the folklore department at Memorial University in St. John’s, Nfld. “No one story has become prominent over time.”

Jan Brunvand, a folklore professor at the University of Utah in Salt Lake City, explains in his book *The Vanishing Hitchhiker* that classic tales contain three essential elements: the story is basically appealing; there is some foundation in “actual belief”; and there is a message. Said Smith: “Urban legends allow us to speak out our fears. Some present morals with a very heavy hand. Others are light.” What keeps them circulating, generation after generation, are the cries of delight – and the chills of horror – they inspire. *Maclean’s* has compiled some longtime favourites:

The sneezing elephant

A man takes his family to a wildlife park. The young son opens the electrically operated rear window of the station wagon and the friendly elephant sticks its trunk through it, delighting the children until it sneezes, producing a large volume of fetid gases and semi-liquids. The terrified son closes the window on the elephant’s trunk. The enraged animal trashes the vehicle

until the son releases the trunk and the family narrowly escapes.

The helpful wife

A man sees a newspaper ad for a used Porsche in excellent condition for only \$50. He rushes to the address and a woman shows him the car. He pays the woman and asks her why the price was so low. She explains that her husband had run off with his secretary a few days earlier and had instructed her to sell his car and send him the money.

Granny’s vacation

A family on vacation is driving in Mexico with a grandmother, who dies of an apparent heart attack. To avoid the red tape involved when a person dies in a foreign country, the family wraps her body in a blanket and ties it to the roof rack. On the way home, they stop at a restaurant. When they come out, the car is gone.

The jealous husband

A cement-mixer operator has a job in his own neighbourhood and decides to pay a surprise visit to his wife. To his surprise, he sees an unfamiliar convertible in his driveway. He peeks through a window and sees his wife talking to a strange man. Assuming that she is having an affair, the husband fills up the convertible with cement. It turns out that the man was a car dealer and the convertible was a birthday present for her husband.

The new pet

A woman vacationing in Mexico buys a Chihuahua. She smuggles the dog across the border and, once home, takes him to her veterinarian for a checkup. The vet tells her that the animal is a rat.

The vanishing child

A woman has taken her young son to Disneyland and, as she is standing in line to buy tickets, she briefly turns away from him. When she looks back, the child is

gone. She alerts security. Twenty minutes later, a guard returns with the child, whose blond hair is now black. The guards have caught a man coming out of a washroom with the child and found a container of dye.¹

[illegible]

¹ *Maclean's* for the article "So there's this guy, see..." pp. 80 – 81, December, 1991. Reprinted with the permission of *Maclean's*.

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

Whenever you get together with your family or friends, storytelling is sure to go on. You've heard fish stories, horror stories, childhood stories, funny stories, tragic stories, amazing stories. Stories have been around as long as humankind.

A good story has certain characteristics. The beginning always makes the listener want to hear more. The middle then plunges into the action, describing events that are easy to understand. And finally, the ending must satisfy; even if it's unhappy, it must be believable and tie up loose ends. Good stories reveal something important about human needs, wishes, and choices. Storytellers use their voices to make their stories come alive. By doing this listeners are drawn into the story and become emotionally involved.

While age is no barrier when a good story is being told, children especially love them. In the next section you'll get the chance to read to a child.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

2



CHILDREN'S STORIES



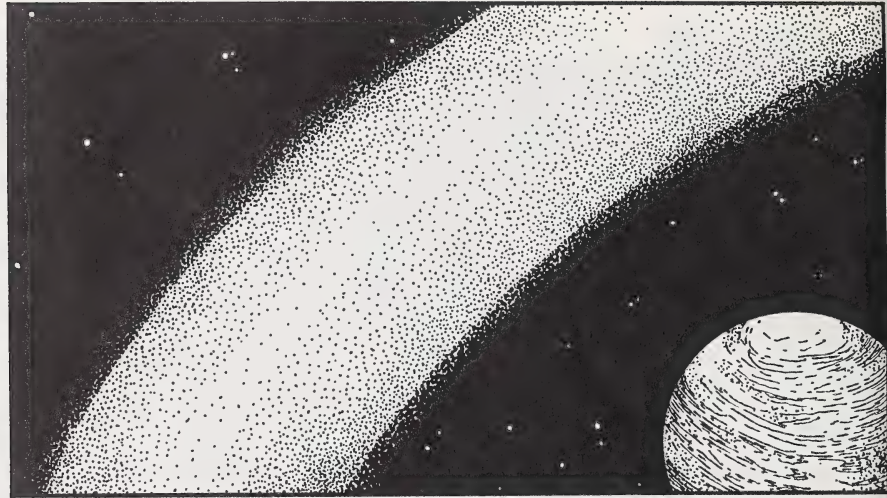
Remember when you were very small and nursery rhymes and fairy tales were a huge part of your world? No doubt you can remember the images in your first picture book; maybe you still have it. You can probably still recite old rhymes and maybe you've even used them to entertain a child you've been looking after.

You may not realize just how important a role those stories and rhymes have played in your life. Researchers have discovered that the more stories you enjoy as a youngster, the more likely it is that you'll enjoy and succeed in literature later on. In this section you will read a story to a child and then write in your Journal about the experience. You'll also learn about using your Journal to produce more formal writing.

Activity 1: Cultural and Religious Stories



The world of childhood is a world of stories. The legends and folklore of your culture are preserved in many of the stories you were told as a child. No matter what your background, you were told about the beliefs and values of your community or religion. Stories have long provided the best way for older people to teach the young how to live in the world.



Tales of good and evil encourage children to be good by portraying heroes who overcome evil by the power of honour, courage, or suffering. Cultural and religious stories also try to explain who we are, where we came from, and what will happen to us after death. Many mysteries of the natural world like thunder, lightning, tornadoes, storms, and floods have been understood with the help of stories. For example, the rainbow, a natural phenomenon caused by the combination of water vapor and light, has been explained by story in many different cultures and religions.



Our physics class on the refraction of light sure is complicated... spectrums, light refraction, colours, lines... Whew! I like the old explanation of rainbows from the past, like the bible story of Noah's Ark after the flood.

Yes. My ancestors in Africa said that the rainbow was a sign that never again would the gods hold back the rain and cause a killing drought.



In Japan we were traditionally taught that the rainbow is the "Floating Bridge of Heaven."

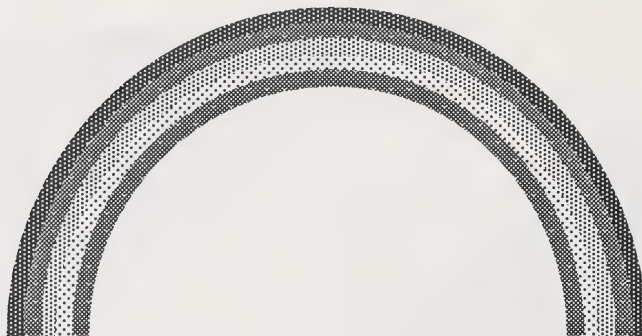
Our ancient belief in Asia has been that the rainbow is a camel with three people on his back. The first beats a drum (thunder), the second waves a scarf (lightning), and the third pulls the reins causing water (rain) to run from the camel's mouth.



JOURNAL

In your Journal respond to the following ideas.

1. As a child what stories were you told about the rainbow?



2. Freewrite, completing the following sentence starters. (Refer to Module 1, Section 3, Activity 2 for a discussion of freewriting.)

- My favourite childhood story was called...
- I used to ask to have it read when...
- I remember that ...
- The best part about it was...

If you're having trouble remembering childhood stories, you might try discussing this exercise with older family members. Parents or older brothers and sisters might be able to help you.

You're being asked to think about childhood stories because you'll be telling a story to a child in this section. You may want to share some old favourites or you can seek out stories in the children's section of the library.

Activity 2: Choosing a Story to Read to a Child



Sharing stories with children is an experience! Sometimes it's frustrating and sometimes it's fun. It's a practice that's as old as life itself. You may well have read or told bedtime stories to a younger family member, in which case this won't be new to you. If you haven't, you'll probably learn as much from this activity as the child. Don't underestimate the importance of nursery rhymes, fairy tales, and picture books; they may seem trivial to you now, but they are very powerful influences in a child's life.

Here are some things to keep in mind while choosing a story for a child:

- The book doesn't have to be glossy or expensive.
- The pictures should be imaginative and clear. (There should be more pictures for ages three to six; fewer after that.)
- The beginning is interesting.
- The rising action is compelling.
- The events are logical.
- It evokes an emotion in the child.
- It reveals a conflict of some kind.
- The ending is satisfying.

Now think about the child you'd like to read to – maybe a younger brother or sister, cousin, niece, or nephew. After you decide, talk to the child. Then answer the following questions:

1. How old is the child?

2. What are a few things in which the child is interested?

3. How many older siblings does this child have?

4. How many younger siblings does this child have?

5. Where does the child live?

6. What kind of stories does the child claim to like?

Select a variety of children's storybooks (about six), either from your home or from the library. (Children's books are in a special section classified either as Early Books, Picture Books, or Juvenile Fiction.)

The age of the child is a big consideration when you are choosing a book. Consider the following:

If the child is three to six years old, the best choice is probably a picture book with repetition, simple language, one problem to solve, no unexpected incidents, and a happy, predictable ending. Children in this age group often like animal stories that have the animals acting like people.



If the child is aged seven to ten, a juvenile book would be better. Pictures aren't as important at this stage and the children can handle more complicated stories. They will be able to understand the theme or moral. They like stories where the outcomes they predict are foiled or surprised and they can understand unhappy endings. They also like animal adventure stories but usually not with animals acting like people.

A child's likes, dislikes, family, and background are all considerations. That's why it's a good idea to choose several books and then let the child make the final decision.

7. List your book choices in the chart that follows:

Author	Title

Compare your responses with those in the Appendix, Section 2: Activity 2.

Activity 3: The Story

Reading to a Child: A How-To

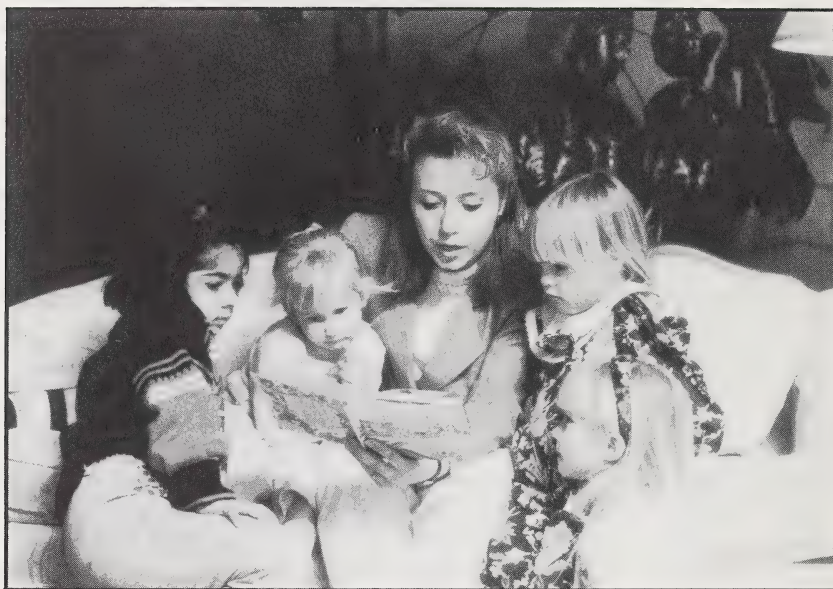


PHOTO SEARCH LTD.



Reading to a child may seem like a perfectly natural activity to you or it may make you nervous; it all depends on whether or not you're used to doing it. But whether you're a seasoned veteran or a newcomer to this sort of thing, a few points would probably help. Study the following hints carefully:

Getting Ready to Read

- Be well prepared. Practise your story ahead of time.
- Pay attention to the pictures. Note the details, facial expressions, colours, and sizes of illustrations.
- Find a quiet place and be sure to turn off the TV.
- Make eye contact with the child as you get ready to read.
- Make sure you're comfortable and able to hold the book between you and the child so that he or she can see everything.

The Story Begins

- Introduce the book to the child. Read the title and pause to look at the picture on the cover. Question the child about the cover picture. What in the picture attracts the child? How does it make the child feel? What details does the child ask about? The child will “read” the picture to get meaning. Encourage the child to predict and identify with the characters or setting in the picture. Ask questions like “What would you do if you were near that monster?” The child should now be eager to listen. If not, don’t proceed. Allow some time for settling down.
- Begin reading. Remember to emphasize important words. Pause at selected places to help build up interest.



- If the child interrupts while you’re reading, accept the interruption, discuss the comments seriously, and then move on. If the child loses interest, stop and do something else.

The Story Heats Up

- You may want to increase your reading speed as the action gets more tense and then slow down for the quieter moments in the story. Your voice tone (harsh, soft, angry, glad) should vary as the emotional level changes. Try reading the happy parts with a smile on your face and the sad parts with a frown. It’s amazing how your verbal expression will change with your facial expressions.

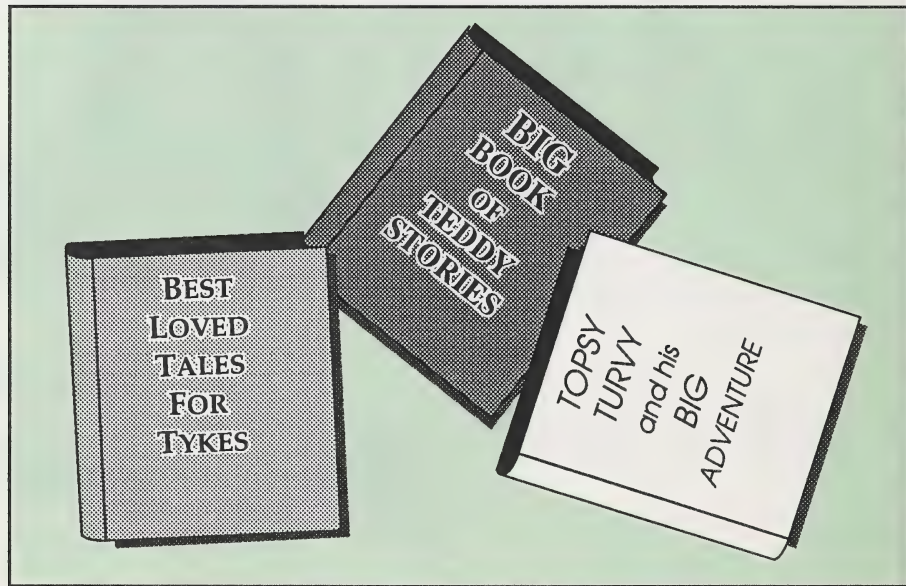
The Story Ends

- The ending of the story should satisfy. The feeling at the end (happy, wishful, content, sad) should be shown in your voice.

Talking with the Child After Reading

- Ask the child some questions about the events and discuss the choices made by the main character.
- Answer any questions the child might have about why certain things happened. Use your common sense in answering the child's questions.

Reading to a Child: Your Turn



Now that you have all of these pointers, relax and have fun with what follows. Start off by showing the child the books you've brought. You may need to introduce the stories so that the choice will be easier. Take your time at this stage. The child may end up choosing several – or even all – of the stories!

When the selections have been made, sit down and read the story keeping in mind the tips you've been given. Enjoy the story yourself; you'll not only have fun reading it, but you'll pass your enjoyment on to the child as well. When you're finished, answer these questions:

1. The child chose the book entitled _____

written by _____.

2. What was the child's reaction to the story you told?

a. Check off the phrases that best describe his or her reaction.

☐

seemed bored at first

☐

asked a lot of questions

☐

seemed uninvolved

☐

begged for another story

☐

looked involved

☐

loved being read to

☐

asked many questions

☐

really liked the story

☐

talked about the pictures

b. Add three or four of your own observations about the child's reactions.

Compare your responses with those in the Appendix, Section 2: Activity 3.

JOURNAL

In your Journal, use the following questions to guide you in writing a response to the experience you had in this activity.

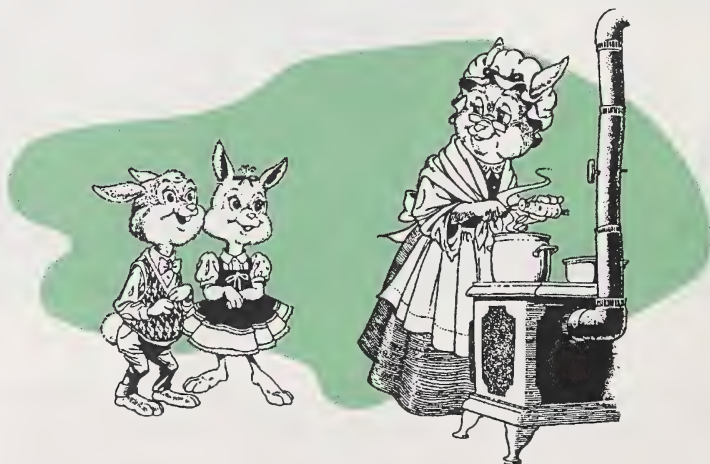
- What good things came out of this experience?
- What did you enjoy about the storytelling session?
- What did you notice about the child and the story that you hadn't expected?

Activity 4: Visual Stories



The Importance of Pictures

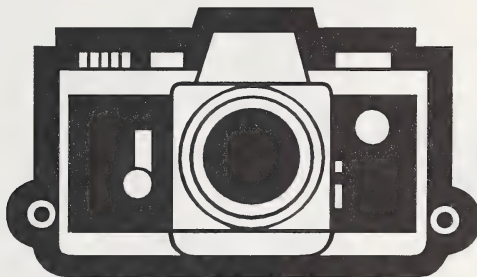
You've seen how important pictures are for a young child's understanding of a story. The very young can understand a story from the pictures even if the words are unfamiliar. Pictures help the child predict, make associations, and make sense of the story.



Pictures (drawings, photographs, movies) give the viewer information about the *five W's* – *who, when, where, why, and what*. Like stories, pictures can move you to tears of laughter or joy. They can just as easily shock, repulse, make you angry or make you feel pity. They can even put you in a sad or reflective mood. They can have the same impact on you that a story would. In fact, pictures themselves tell stories.

An artist or photographer or moviemaker uses many strategies to tell a story and you're about to explore a few of them.

Distance



The distance of the camera or artist from the subject creates different moods and impressions. Television crews, for example, speak of several types of shots. The following photos are examples of the three major ones:



- Close-up shots focus on the actors' faces. Viewers can actually see the fear in their eyes or the slight trembling of their lips.



- Medium shots show actors within their settings. These shots are good for conveying actions.



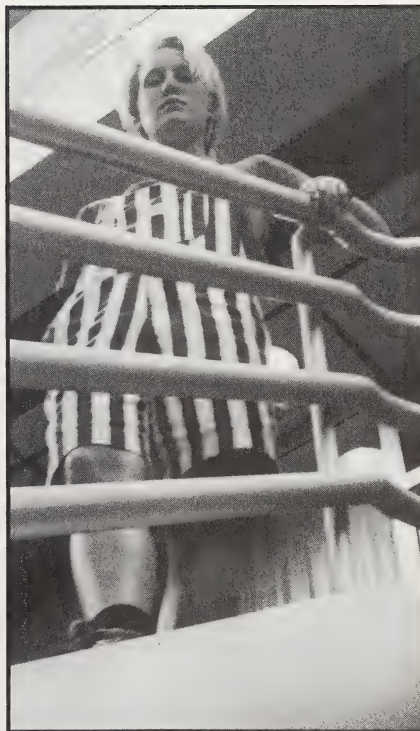
- Long shots are taken from a distance. The viewer not only sees what the actor is doing but also sees everything that is going on around the actor.

Angle



Camera angle: the direction or position from which a picture is taken

Camera angles also create certain impressions. Look at the two pictures that follow. Which one gives the impression that the person portrayed is powerful and towering?



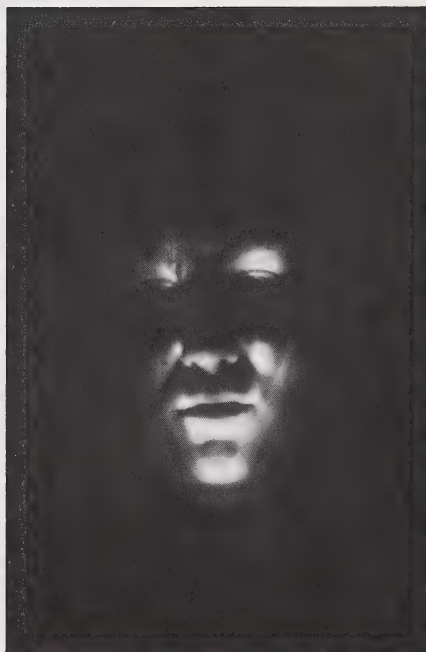
Low-angle shots, like the one on the right, create an impression of size and power. By contrast, high-angle shots make their subjects appear small. The effect created by eye-level shots doesn't really go either way; the subject stays neutral.

Lighting



Lighting creates different impressions too. What atmosphere is produced by a soft, gentle light? What about a strong, natural light?

Here's an example of how lighting can create a special effect. Note how one of the photographs below appears sinister. Have you ever seen this technique used on television?



Focus



Have you ever noticed those sentimental greeting cards? You know, the kind aimed at people in love – with slightly out-of-focus photographs of couples in fields of daisies or young women with pensive expressions? These photos are deliberately blurred to soften the lines and create a hazy, romantic feeling. By contrast, crisp, clean, clearly-defined lines can be used to create a cold, no-nonsense effect. **Focus** has a big impact on the mood that is portrayed by a visual work.

Focus: the adjustment of lens or eye that makes for a clear or blurred image

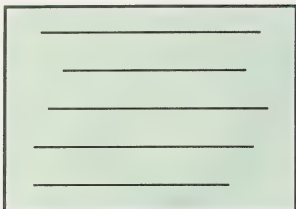
Composition



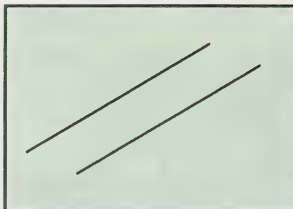
When you look at a picture, do you notice the way the subject matter is set up? Whether or not you're aware of it, it has an impact on you. A picture's **composition**, or the arrangement of the subject, often creates a dominant line – straight, curved, vertical, horizontal, or diagonal. This line has an effect on the viewer. Note, for example, how each of the highly simplified drawings on the next page gives you a different impression.

Composition: the arrangement of the subject of a picture

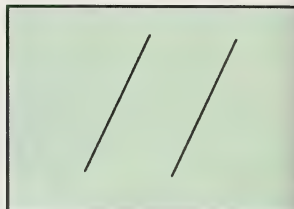
repose; stability



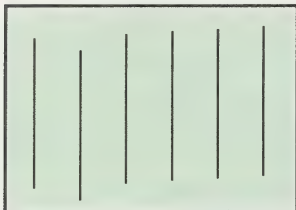
instability



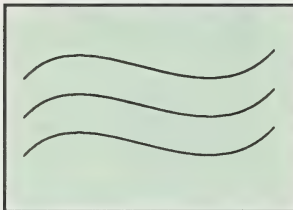
forceful movement



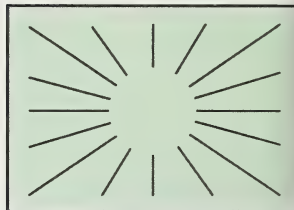
strength; dignity



grace; rhythm



forceful; expansion



When dominant lines like these are used in the composition of pictures, the effect on the viewer is the same as in these simplified examples.

1. Do either Part A or Part B.

Part A

- a. Look at this picture and think about the meaning or impression that is being conveyed without words.



WESTFILE INC.

(1) How has the photographer's use of lighting created mood in this picture?

[illegible]

b. Now look at this picture:



WESTFILE INC.

(1) When you looked at the photo what was your initial reaction?

(2) What story might this photo tell?

(3) The photographer chose a medium shot here. Why?

- (4) What message might the photographer have intended to give through this photograph?

Part B

If you can, obtain the National Film Board videotape *Images and Meaning* (number 40E27). Watch the short (roughly five-minute-long) film entitled *Zea*, and as you do so, jot down all the things in it you can identify. Can you figure out what is being filmed before the end gives it away? If you are watching it with someone else, try not to talk or guess out loud.

- a. What does the subject of the film remind you of?

- b. (1) Did you identify the event before the end?

- (2) How did you react when you realized what the film was about?

- c. Rewind the video. Watch it a second time. Suggest sound effects that would go with this film story.

Compare your responses with those in the Appendix, Section 2: Activity 4.

Cartoons and Their Purpose

Sometimes it seems like cartoon characters can actually come alive for you and give you hours of enjoyment. In addition to the laughter they provide, they can improve your understanding of life.

Do **one or more** of the following:

2. Choose a favourite cartoon strip from a newspaper or other source. Paste it in the space provided and describe what appeals to you in its humour or message.

3. Choose a TV cartoon you enjoy and explain why you like watching it.

4. Choose an action comic book character and explain why it's a favourite.

Compare your responses with those in the Appendix, Section 2: Activity 4.

Some cartoons use humour to criticize public figures or to highlight social problems. Look at the one that follows:



5. What social problem is being highlighted in this cartoon?

¹ The *Edmonton Journal* for the cartoon by Mayes, October 11, 1991. Reprinted with the permission of the *Edmonton Journal*.

6. What message is the cartoonist trying to give?

7. How does this cartoon affect you or make you feel?

8. Find a political or social cartoon that makes fun of or criticizes something in your community or area. Paste or describe it in the space provided.

Compare your responses with those in the Appendix, Section 2: Activity 4.

Activity 5: Formal Writing

Getting Started

It's time to leave visual images and move on to another task: learning the steps to producing a polished piece of writing. Throughout your schooling you'll be required to produce formal, finished pieces of writing for marks, so pay close attention to this last activity in Section 2.

Deciding on a topic is often a stumbling-block for writers. Does the following conversation sound familiar?



Ms. Grotowski: What seems to be the problem with your English assignment, Marie?

Marie: It's the same old problem, Ms. Grotowski. I don't know what to write about.

Ms. Grotowski: Did you look at the topic list I gave you?

Marie: Yes, and I don't know anything about any of the topics. I'm just not a good writer.

Ms. Grotowski: What about the first topic, “Saturday afternoons”? Tell me what you know about Saturday afternoons.

Marie: Well, they’re never long enough. I usually go to the mall and then catch the bus home.

Ms. Grotowski: O.K. What experiences have you had on Saturday afternoons?

Marie: Let’s see. Once I caught the wrong bus home and ended up on the south side of town. When I asked the bus driver how to get to the north end, he said to wait for the next bus. I did and while I was waiting, I met a girl I recognized from my basketball team in junior high. She had moved to the south side and I hadn’t seen her for ages and we...

Ms. Grotowski: Sorry to interrupt, Marie, but you seem to be on a roll. Why don’t you write your ideas into your Journal as a brainstorming session?

Marie: You mean I can put that in a composition?

Ms. Grotowski: Certainly. Compositions are made up of what you know, what you’ve experienced, what you think, and what you imagine. And that’s just what you’ve been talking about.

Marie: Wow! I have all kinds of ways I could spend Saturday afternoons. I’ve often wondered what it would be like to go pass the time in San Francisco on a Saturday afternoon.

Ms. Grotowski: You’re on the right track now, Marie. Good luck with your composition.



Do you sometimes feel like Marie – frustrated and unable to get started?

Turn to your Journal and flip through the pages. You’ve created a wealth of prewriting material: ideas, thoughts, reflections, memories, opinions, observations, likes and dislikes, talents, pastimes, childhood stories, reflections on family life. You’ll see how all of this material can be taken and transformed from expressive writing into a formal composition.

Here are some typical topics for short composition pieces:

- Saturday afternoons
- my fear of snakes (rats, bats, horses, roosters)
- moving away
- a holiday in the sun
- concerts
- a hero or heroine of mine
- a long trip
- fast food
- TV families
- life without music
- great movies
- a family album

1. a. Which topics appeal to you?

b. Do any of them match the data in your Journal? If so, put a check beside them.

c. Create some topics of your own to add to the list.

You'll need to make some choices at this stage. You may notice in your Journal that you've written a lot about, say, working in a fast-food restaurant. Your year at a hamburger joint gave you a lot of writing material! If this is the case, the topic "fast food" might be a possibility for a composition.

2. Now sort through your Journal responses and highlight the material that you might be able to work into a composition. Make a list of the ideas here. If you want, you can add to your list by brainstorming, clustering, talking with others, reading, or freewriting.

Compare your responses with those in the Appendix, Section 2: Activity 5.

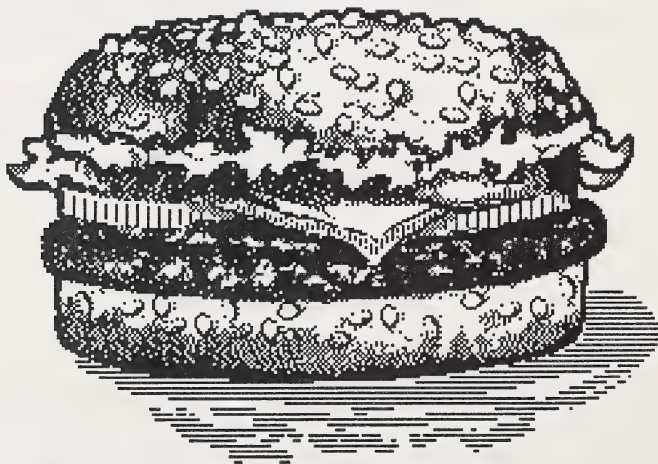
Writing a Composition

3. Now that you've gathered ideas that you might be able to work into a composition, the next trick is to actually pull out the material that fits into the topics from the list. Collect the ideas on your word processor or on rough paper.

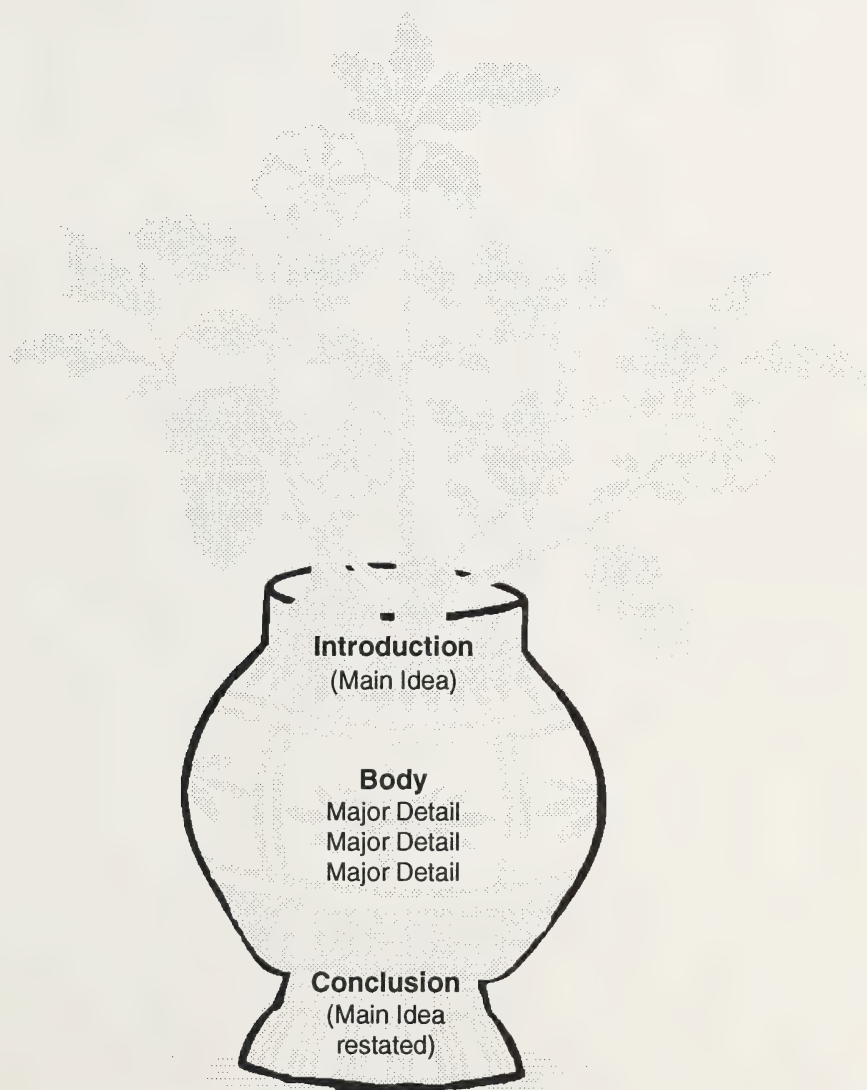
As you collect your ideas, think about how you'd like to present them in order to maximize their impact. If you're having trouble doing this, think back to when you were storytelling. Did you find that the events seemed to shape themselves naturally but that you had to make decisions about which elements of the story you were going to expand on – or showcase – and which ones you were going to downplay or leave out altogether? In doing this you were shaping the raw material of your life into story form.

In the composition you're now working on, get that same flow of ideas going as you write. You'll note that a shape begins to develop. Certain information will become very important to you, and you'll suddenly realize that this information is what your composition is really about.

For example, you may focus on the speed at which fast-food restaurants push their customers through mealtimes. Because you've worked in a fast-food outlet, you've observed firsthand what effect this has on family dining. Suddenly you have a focus for your writing, and your piece should now build easily, making the points you feel should be made about fast-food dining and how it affects us.



Though it's important that the structure of a piece of writing arises naturally from the interaction between you and your subject matter, it is also useful to stand back and examine your composition using external criteria. A developed piece of writing usually takes the shape of a flower vase, with an introduction, a body, and a conclusion.



Compare your responses with those in the Appendix, Section 2: Activity 5.

Revising and Polishing



After you've written a composition, it's important to revise and polish it. It's usually a good idea to put it aside for a while once you've finished your first draft and then go back later to revise it. You'll be able to look at it with a fresh perspective.

When you revise a piece of writing, read it aloud – preferably to a real audience which could be a friend or a family member. How does it sound? Are there sentences that need rewording? details that need expanding or reducing? organizational aspects that need rethinking?

When you add finishing touches to a composition during the editing and proofreading stage, you look at things like spelling, grammar, and punctuation. This process is purely mechanical but absolutely necessary if you want to produce a piece of writing that is truly finished. A composition that hasn't been polished in this way is like a piece of furniture that's been built but never sanded, stained, or finished. If you find this process difficult, you'll be able to get a few pointers in the Extra Help.

5. Go back to your composition to revise and polish it. As you do so feel free to mark up your own work; all writers do. When you're satisfied that you've made your composition as good as you can possibly make it, write your finished copy out here.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Compare your responses with those in the Appendix, Section 2: Activity 5.

It's important for students to know how their writing will be graded. The following outline lists the five categories by which any finished writing that you submit for evaluation will be judged. Don't follow it to the point that it stifles your creativity, but do refer to it whenever you're revising and polishing your work.

Evaluation Criteria for Formal Writing	
Ideas	<ul style="list-style-type: none"> • Are the ideas original and complete? • Is there enough development?
Organization	<ul style="list-style-type: none"> • Has an appropriate organizational strategy been used?
Style	<ul style="list-style-type: none"> • Is the student's voice evident? • Have words and sentence structures been selected for their effect? • Is the language convincing and consistent?
Conventions	<ul style="list-style-type: none"> • Are grammar, spelling, punctuation, and format acceptable?
Overall Impression	<ul style="list-style-type: none"> • Is this piece convincing? • Does it demonstrate an awareness of its audience?

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

In Activity 4 you worked on producing a formal composition. If you have any trouble with the mechanical aspects of the writing process, this Extra Help activity should give you some pointers.

Did you have problems coming up with a good introduction? If so, it might be because you weren't clear about your composition's main idea. If you're certain about the main idea, writing a sentence or two to lead up to it shouldn't be too hard.

For example if your main idea is "Fast-food restaurants have become very popular in the last few years," you might want to lead up to it by saying something like this:

The art of leisurely dining has gone out of fashion in recent times. People used to take several hours to eat a meal of four or five courses, served on linen and eaten with sterling silver. But now, with our fast-paced world and meals-on-the-run, fast-food restaurants have replaced the old-fashioned family dining room.

These few sentences form your introduction. Notice that the main idea appears in the last sentence.

1. In the space provided, create a three-sentence introduction leading to a main-idea statement. Write on any topic that interests you.

Perhaps your problem spot was the conclusion. The conclusion restates the main idea and rounds off the composition so that the reader isn't left hanging.

Using the topic of fast food again as an example, a conclusion might look like this:

We have seen why fast-food restaurants are popular in our cities and towns. They are usually clean and bright, and they cater to adults, children, and teens alike. The food is usually hot, fresh, and tasty, prices are low, and – best of all – there's only a short wait.

2. In the space provided, write a conclusion to go along with the introduction you wrote for Question 1.

You'll be looking at writing introductions and conclusions in more detail in Section 4.



If you had difficulties with the mechanical aspects of polishing your composition, you may want to refer to your writer's handbook.

First, look up *grammar*. It includes things like subject/verb agreement, verbs, pronouns, adjectives, fragments, and run-on sentences. Familiarize yourself with the things that can go wrong in these areas.

Next, look up *mechanics*. It refers to things like proper spelling, capitalization, abbreviations, format, and punctuation. Having a dictionary handy also helps writers with many of these points.

Your handbook also covers *style*. Read about style and familiarize yourself with things like wordiness, being too general, proper word use, and slang.

3. After you've studied your handbook, try the exercise that follows. It consists of sentences taken from compositions that have problems in areas like mechanics, grammar, and style. Rewrite each sentence and eliminate these problems.

Example

Problem sentence: water skiing is fun

Corrected Sentence: Waterskiing at Johnson Lake on a hot July afternoon is invigorating.



The mechanical errors in spelling, punctuation, and capitalization have been corrected and the inspecific word *fun* has been made more specific and concrete. This way the sentence has more impact on the reader.

- a. Roman was sick. He did not come to the beech today. He went to the medicentre. The doctor told him he had the flue.

- b. On the way to the lake the car broke down. Walking for several kilometres down the highway.

- c. We got a ride from some people. We were driven to the corner near the cabin.

- d. Mike brought his favourite trick skis and i had my favourite slalom. We filled the boat with gasoline. Preparing the cruise across the lake to pick up my brother, Eric who would be the spotter. Luckily, it was a calm day. The water was perfect for trick skiing. Mike was eager to get into the water.

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

1. Following are four cartoons without captions. In the space provided, write an appropriate caption for each one.

a.



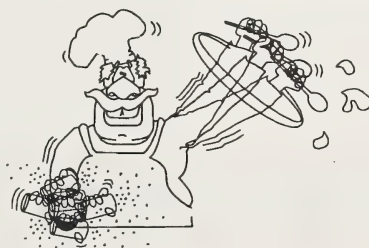
b.



c.



d.



2. Did you enjoy the material in this section on children's stories? Try writing a short story for a child about a problem that he or she might have – like being afraid of the dark, having nightmares, or encountering bullies.

Be sure the story helps to solve the problem.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

[illegible]

Compare your responses with those in the Appendix, Section 2: Enrichment.

Conclusion

You've covered a lot of territory in this section – reading to a child, examining visuals and cartoons, and learning about formal writing. You've survived! Good going!

In the next section you won't have as many different tasks to do. You'll be focusing entirely on story poems.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

3



POEM STORIES



Storytellers of the past often sang their tales in the form of ballads – poems that tell stories. The balladeers were sometimes wandering minstrels who would share their ballads at the roadside inns, taverns, and villages. They were like our radio and television announcers because they “reported” the news and entertained people. Their tales, like other early stories, were passed on by word of mouth, so many have disappeared without ever being recorded.

Later on, poets, who were amongst the relatively few educated people, composed literary ballads that were published for the educated to read. No doubt the country people continued to enjoy traditional ballads, but as education became more available, the literary ballad took over.

In Section 3 you will examine the old, the literary, and the modern folk ballad. You’ll also look at some short narrative poetry that is by now completely different from the original ballad form.

You will learn strategies for oral interpretation, or reading poetry aloud, and practise recording some poems on tape. You will also learn about mood in poetry – how to identify it and establish it in your own oral interpretation. Be prepared to continue writing personal responses in your Journal and then to try your hand at actually composing your own narrative poem or song.

To do Section 3 you will need the textbook *Poetry in Focus*.

Activity 1: Using Your Textbook



Scanning: *glancing quickly to search for a specific item, for example, looking for a name in the phone book*

Turn to the contents page in your textbook, *Poetry in Focus*. Don't confuse the table of contents with the index that appears at the back. The table of contents outlines the section and chapter titles, the titles of the poems, and the page numbers. **Scanning** through the table of contents can help familiarize you with this book.

The table of contents is a valuable study aid for students. After a module has been completed, it can be used to review a concept quickly or to prepare for a test. The titles give a nutshell reminder of what's in the chapter.

Using the table of contents, answer these questions:

1. How many sections are there in the text?

2. How many chapters are there?

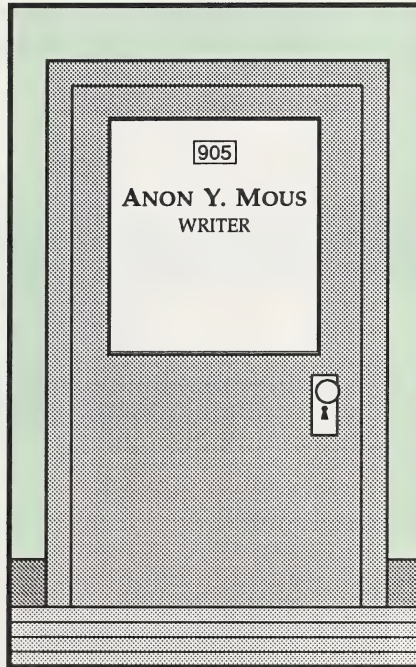
3. Notice that in each section there are several chapters and a focus on a particular author. Who is the author in focus for the section titled "Other Narrative Poetry"?

4. You will be covering three sections: "Tales from Long Ago," "Literary Tales in Ballad Form," and "Other Narrative Poetry." At what pages will you start and end?

5. Find the name of the authors of all the poems in the section titled "Tales from Long Ago."

6. Look in a dictionary for the definition of the answer to Question 5. Write it here.

7. Explain why the situation revealed in Question 5 and 6 developed.



8. Here is a list of authors (some are singer/songwriters) taken from *Poetry in Focus*. Check off the ones you recognize.

_____ Sir Walter Scott	_____ Gordon Lightfoot
_____ Robert Louis Stevenson	_____ Robert Service
_____ Buffy Sainte-Marie	_____ Don MacLean
_____ Bob Dylan	_____ Edgar Allan Poe
_____ Henry Wadsworth Longfellow	_____ Margaret Atwood

Compare your responses with those in the Appendix, Section 3: Activity 1.

Ballads – Tales of Love, Treachery, and the Supernatural

Ballad: *a poem-story handed down by word of mouth and usually sung*

The ballad is one of the most enduring forms of poetry in our culture. Like legends and myths, the traditional ballad reveals insights into culture and history and helps keep these roots alive. Deeply held beliefs about love, human relationships, and the supernatural are often revealed in traditional ballads.

No doubt love has traditionally provided the most popular topic for ballads; ballads about love have been written and sung for centuries.



9. Read the poem “Scarborough Fair” on page 32 of *Poetry in Focus* out loud to another person. You might recognize this ballad because it was revived and made into a popular song by Simon and Garfunkel in the 1960s. What does the poet demand of his true love?

10. How does she reply? What demands does she make?

11. Choose another love ballad. Read it silently several times to make sure you understand the story. Remember that a lot of detail is left out of these ballads so you have to use your imagination to fill in the missing information. List **three** questions that are left unanswered in the ballad you chose.

Compare your responses with those in the Appendix, Section 3: Activity 1.



Many ballads recount acts of treachery and deceit – in love or in war. Samples of such ballads can be found in Chapter 7 of your text, pages 34 to 36. It's the chapter entitled "Tragic Tales of Treachery." Select and read one of them.

JOURNAL

In your Journal respond to **one** of the following ideas.

1. Finish the following sentence starters:
 - I chose the ballad titled...
 - The story goes like this...
 - I thought the hero in the poem...
 - As I read about the way the hero was treated, I felt...
 - The situation reminds me of a time when...
2. Create a news report that retells the story of the ballad you chose.
3. Sketch a picture depicting the event.

Activity 2: Other Narrative Poetry



Narrative: a series of events linked together to tell a story

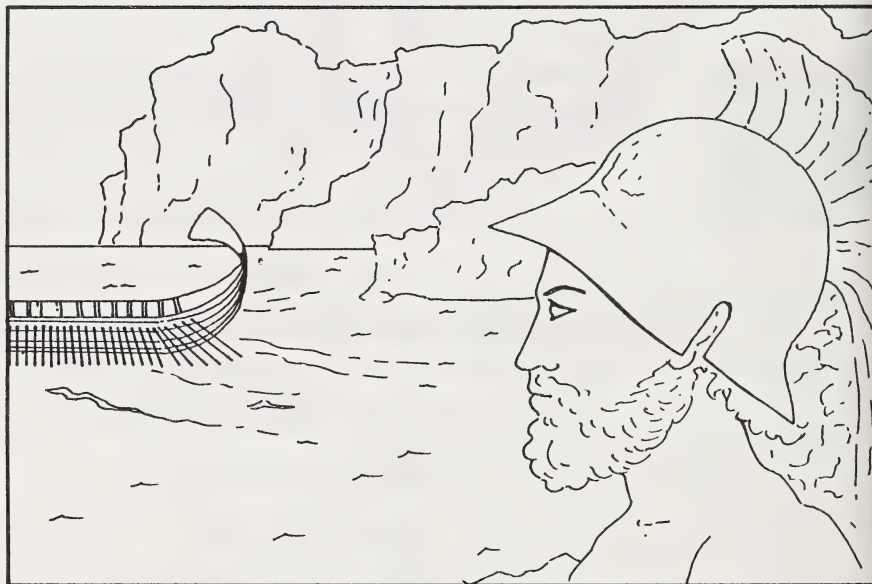
Oral tradition: the use of spoken language rather than written

Theme: the central idea or insight about life that emerges from a piece of literature

Dramatic monologue: a narrative poem in which one character speaks to a silent listener at a critical moment

Narrative poetry gradually moves away from the **oral tradition**. It contains more poetry than story as well as a stronger **theme**. Because of this, narrative poems are a little more difficult, but you're ready to tackle one now that you've had some practice with ballads.

Picture this situation: Ulysses, a great king and naval officer who has been away from his wife and child for twenty years, has just returned home. You ask him what it feels like to be home after so many years at war and travelling at sea, and you get a surprising answer. In the **dramatic monologue** you're about to read, Ulysses, complains about being at home and wishes he could be back at sea where he is known and admired.



Turn to page 70 in *Poetry in Focus* and read the first stanza of the poem "Ulysses" out loud to an older person. Ask about some of the words you might not understand and then answer the following questions:

1. What does Ulysses say is wrong with his kingdom?

2. What does he miss about the sea and his travels?

Note that when he talks about “the rainy Hyades,” Ulysses means the stars that are in the constellation Taurus. Sailors believed that if you were at sea and the Hyades were in the eastern sky, it would rain.

In the first stanza you can already see that Ulysses is unhappy at home. He wants to leave, have adventures, and live life to the fullest.

Now read the second stanza to a partner. Together figure out some of the lines you might not understand at first.

3. To whom will Ulysses leave his kingdom?

Discuss with at least one other person your reaction to this man and his desires. Do you think he’s being selfish? Or do you think he’s a great hero who deserves to do what he wants?

4. What is Ulysses seeking?

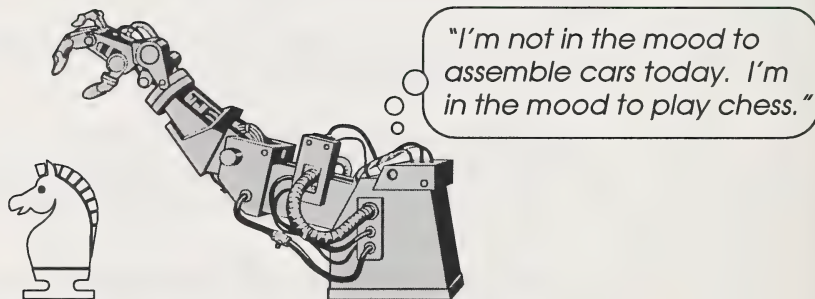
Compare your responses with those in the Appendix, Section 3: Activity 2.

JOURNAL

In your Journal respond to **one** of the following ideas.

1. If you were Ulysses' "aged wife," what reaction would you have to Ulysses' desire to travel? How would you feel? What would you say to him?
2. If you were Telemachus (who is now twenty years old) what reaction would you have to your father's decision? How would you feel? What would you say to him?
3. Read another narrative poem from Chapter 12 and find a picture from a magazine or draw a picture that matches the poem. Explain why you chose the picture.

Activity 3: Mood



Are you in a good mood? Are you in the mood to work on your module today? Or are you in the mood for some physical exercise or listening to music? Is your teacher or mother or father sometimes in a bad mood? When you have to do something hard, like shovel the driveway, do you give the excuse, "I'm not in the mood"?

What is this thing called mood? It's a feeling you get, an emotion – sometimes strong and sometimes barely noticeable. It depends on a lot of factors: the amount of sleep you had the night before, the amount of light or heat in the room, something someone says to you or the way it's said, the type of music you're listening to. You may be in a tense mood just before an exam or you may be in a carefree, even reckless, mood as you ski down Mount Norquay. If you're in a silly or goofy mood, everything might seem funny. If you're in an unhappy mood, you may sigh and not respond to the people or events around you.

Your feelings and moods are part of what makes you human and unique. If you didn't react emotionally, you would be like a machine – a robot.

1. What mood is shown in the following graphics? Use three or four words to describe the mood of each one.

a.



b.



c.



d.



e.



f.



g.



h.





JOURNAL

In your Journal choose one of the preceding graphics and write a brief poem or description of it, trying to capture the mood.

Looking at a picture evokes emotion in much the same way that reading a word picture, or poem, does. The best poets create images that will evoke a certain mood in the reader.

For example, if a poet wrote

The wind was a torrent of darkness among the gusty trees,
The moon was a ghostly galleon tossed upon cloudy seas,

the mood would be that of a stormy night – mysterious, vaguely frightening, and potentially evil or dangerous.

2. Here are lines from another poem about ships and the sea:

Her sails were snowy white, they strained against the mast,
Her spray flew high as she went racing past,
And from the very first, the Bluenose loved to run,
She loved the smell of sea and of sun.

What is the mood here? Suggest three or four words that describe it.

Compare your responses with those in the Appendix, Section 3: Activity 3.

Activity 4: Poems That Create a Mood



Poets have many ways of creating a mood. In the next poem, pay attention to sensations or moods created by rhythm, repetition, and sensory images.

With a partner read “The Highwayman” on page 48 in *Poetry in Focus*. Read it aloud, each of you reading alternate stanzas until you reach the end of the poem.

Here are some words that may need explanation:

- **highwayman** – one who robs travellers
- **galleon** – ship
- **French cocked hat** – stylish hat
- **claret velvet** – dark red plush fabric
- **breeches of brown doeskin** – leather riding pants
- **cobbles** – paving stones
- **ostler** – stableman
- **casement** – window
- **King George’s men** – police



When you're finished reading the poem, answer the following questions:

1. Examine Part 1 for repetition of words. Make a list of words that are repeated three times in a stanza.

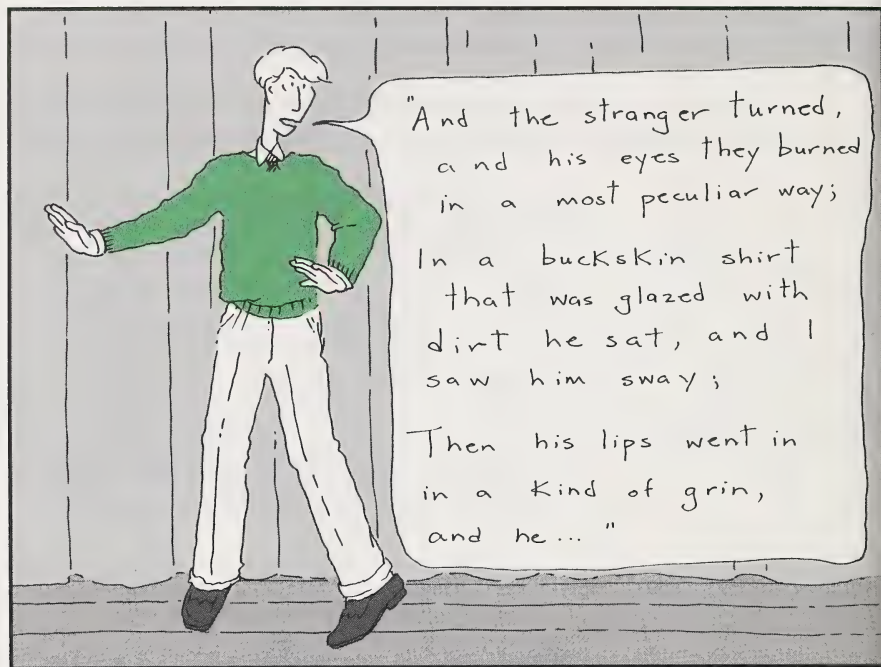
2. What effect does this kind of repetition have on the mood of the poem?

3. What mood is emphasized near the beginning of Part 2 that creates the feeling that the authorities are coming?

4. Describe the mood in the last stanza of Part 1.

5. Describe the mood in the last two stanzas of the poem.

Compare your response with those in the Appendix, Section 3: Activity 4.

Activity 5: Preparing an Oral Interpretation of a Poem

"And the stranger turned,
and his eyes they burned
in a most peculiar way;
In a buckskin shirt
that was glazed with
dirt he sat, and I
saw him sway;
Then his lips went in
in a kind of grin,
and he... "



The best way to enjoy a story poem is to listen to it being read aloud. Just like good storytelling, an oral interpretation brings enjoyment to your listeners. You don't have to memorize the poem, just read it with a tone of voice and a mood that will make it come alive. If you're nervous or not sure where to start, think of some of the things you learned by reading to a child in Section 2.

As you read there are certain things you'll have to control and change according to the mood you want to create. These are

- your reading speed (or pace) and pattern of pauses
- your volume: either soft, medium, or loud
- your voice pitch: high, medium, or low
- your breathing: slow, medium, fast
- your tone or mood: happy, sad, tired, tense, angry, romantic, and so on

Your voice is really the only tool you'll have since this is not a play or visual presentation. Sometimes oral interpreters add music, but it's not necessary.



Turn to page 62 in *Poetry in Focus* and read “The Shooting of Dan McGrew.” Follow the steps outlined here:

Step One Read the selection just for understanding. Use the following summary to help you understand each part of the poem.

Beginning: Stanzas 1, 2, 3. The setting is the Malamute Saloon in the Yukon during the Gold Rush. There are card games, drinking, and honky-tonk music. Lou, the painted dancehall girl, and her boyfriend, Dan McGrew, are in the saloon. In comes a dirty gold miner with a crazed look who buys a round of drinks. He’s struck it rich, it seems. He puts his “poke of dust” – or bag of gold dust – on the bar.

Middle: Stanzas 5, 6, 7. The stranger plays piano. His music is about stolen love. Dan McGrew utters an insult.

End: Stanzas 8, 9, 10. The music stops. The stranger challenges Dan McGrew. There's a shoot-out, and the two men kill each other. Lou kisses the dead stranger, then steals his gold.



Step Two: Pay attention to the rhythm and rhyme. In this poem there are seven beats per line. Each pair of lines rhymes. The rhythm gives the story added movement and tension, while the rhyme makes it sound like a song, and so makes it even more enjoyable to listen to or to read.

Step Three: Decide how you're going to read the poem. Think about the mood you want to convey at each point of the story and how you can alter your speed, tone, pitch, and breathing to do it.

Here are the first few lines of the poem with accent marks and a few ideas for reading them. Note that **ˈ** means that the syllable is emphasized.

A bŭnĉ of the bŏys were whoŏping it ŭp in the
Málamŭté salŏón;

The kĭd that hăndles the mŭsic-box was hĭtting a
jăg-time tŭne;

} happy mood

Băck of the bār, in a sŏlo găme, sat Dăngerŏus
Dăn McGrēw,

} Reader pauses and slowly reads, with a threatening voice.

And wătĉing his lŭĉ was his lĭght-o'-lŏve, the
lădy thăt's known as Lou.

} Reader pauses and reads slowly.

Speed: medium

Volume: medium

Pitch: medium

Breathing: medium

Mood: cheerful

Now here are some reading suggestions for the rest of the poem:

Stanzas 3, 4, 5, 6

Speed: slow (pauses at commas and at the ends of lines)

Volume: soft

Pitch: low

Breathing: faster

Mood: mysterious, eerie, dangerous

Stanza 7

Speed: faster (no pauses at commas)

Volume: medium

Pitch: high

Breathing: medium

Mood: empty, tinged with despair

Stanza 8

- drastic increase of speed, volume, pitch, breathing and tone as tension increases

Stanza 9

- capture the voice of the stranger, loud and clear – angry and demanding

Stanza 10

- build to the climax – high point of tension as the shoot-out is over in a flash

Stanza 11

- story winds down with the quieter, more controlled voice of the narrator

Additional Points

Slow down every time you say, “Dangerous Dan McGrew” and “the lady that’s known as Lou” to emphasize the mystery that surrounds them. You may want to pencil in your speed, volume, pitch, breathing, mood, pauses, stress, and stop signals in the margin of the poem. (See the sample for Stanza 1.) Practice over and over until you can interpret it with confidence.



On your companion audiotape listen to one person’s interpretation of the poem. Note that every reader has his or her own version. Some read the poem seriously; others read it in fun. Still others make it melodramatic (overly dramatic). Different ways of reading can set completely different moods, so it’s interesting to hear all the different ways a poem can be understood and presented.

1. Try reading the same poem, but interpret it differently from the taped version. What changes did you make?



2. Now choose a poem for yourself from *Poetry in Focus*. Use the oral interpretation techniques you’ve learned. Pencil in any cues you need and record it just for yourself. Evaluate your interpretation using this evaluation scale:

Oral Interpretation Evaluation Scale					
	weak		fair		good
Interpretation:					
creation of an effective beginning	1	2	3	4	5
awareness and projection of mood	1	2	3	4	5
sense of tension as action rises	1	2	3	4	5
creation of characters through voice	1	2	3	4	5
creation of strong and memorable climax	1	2	3	4	5
creation of smooth ending	1	2	3	4	5
Delivery:					
accurate pronunciation	1	2	3	4	5
smooth speed and pacing	1	2	3	4	5
controlled volume, pitch, and breathing	1	2	3	4	5
Total Marks:	/45				

Compare your responses with those in the Appendix, Section 3: Activity 5.

JOURNAL

In your Journal write a ballad of your own like the ones you've read.

It can be in long stanzas like the traditional ballad or more unstructured like the modern ballad. You can set it to music if you wish, using a familiar tune like "Yankee Doodle" or music you've written yourself.

Here are some ideas about what kind of ballad you might write:

- a supernatural tale
- a love story
- a tragic tale
- a tale of a famous person
- a horror story

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

If you're having trouble reading poetry, chances are you need practice. If you find that you don't understand the meanings of a lot of the words, remember that these poem-stories are all patterned after the ballads of old. You may be unfamiliar with some words just because they're no longer used today. Don't worry about that; read for the story rather than for the details. If knowing a word's meaning is crucial to your understanding of the poem as a whole, then a dictionary can help.

For example, in "The Golden Vanity" on page 35 in *Poetry in Focus*, you can understand what the cabin boy does even if you're not sure what a cabin boy is.

Read the poem out loud to yourself. Then answer the following questions:

1. What heroic thing does the cabin boy do?



2. What does the captain promise the boy?

3. Where does the captain leave the cabin boy after the Turkish ship is sunk?

Ballads are often enjoyed the most when they're read aloud. Here are some tips for reading a ballad effectively:

- An effective beginning sets the mood. Once you've decided what the mood should be, adjust your reading accordingly.
- Continue to create this mood as you read. Be sensitive to any changes in it.
- Indicate the tension by speeding up, slowing down, and changing the volume and pitch of your voice.
- Build up to a strong climax and then end the ballad smoothly.
- Watch your pronunciation. Don't race through the poem. Every word is important.

4. If possible, look in your library for a taped recording of a ballad or narrative poem. Play it and listen to the way the narrator uses voice to tell the story. Then try to read the story as the narrator did or if you disagree with the narrator's interpretation, read the poem how you think it should be read. Tape your reading, then listen to it.

- a. Whose recording do you prefer – your own or the original narrator's?

- b. Explain why.

Compare your responses with those in the Appendix, Section 3: Extra Help.



Enrichment

You've been reading, listening to, and recording ballads and other story poems. But do you think you could write a ballad of your own? Now's your chance to try it out. Choose **one or more** of the following ideas.

1. Write a ballad in which you are the hero. It could be about something like
 - slaying alligators
 - taming a pit bull
 - preventing a train crash
2. Write a takeoff of one of the serious ballads you've read. Make it silly.
3. Write any sort of ballad that appeals to you.

[illegible]



Now that you've written your ballad, find someone to read it to. A ballad, after all, is meant to be heard. If you want, record your ballad and listen to it yourself. Are you happy with the results?

Compare your responses with those in the Appendix, Section 3: Enrichment.

Conclusion

Stories can be told just as effectively in the form of poetry as in prose. In fact, because of the rhythm and rhyming, poem-stories are easier to remember and pass on orally. Among other things, traditional ballads told stories of love affairs and injustices, with a good amount of magic sprinkled in. As you learned in this section, narrative poetry gradually became more like literature and less like the traditional oral culture that it came from. Narrative poems were no longer simple folk tales passed among the common people.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

4



WESTFILE INC.

LIFE STORIES



This is the last section of Module 2 and in it you'll be doing more writing in your Journal about a subject in which you're an expert: yourself. You'll also examine some life-story episodes, and practise and prepare for conducting an interview. You'll research part of a person's life and work on some revision strategies to improve your writing.

Activity 1: Recollections



Collage: an artistic composition made of various images glued onto a flat surface

Memorabilia: things that stir recollection; mementos

You've been asked several times in this module to comb through your memory, especially to remember the stories of your childhood that meant a lot to you. Once again you'll be asked to recollect episodes of your life that especially stand out. Sometimes this is easier to do with pictures, so get out old photographs, scrapbooks, letters, or favourite souvenirs to help you think back.

Here's a collection of such things that one student dug out and used to create a collage or a collection of **memorabilia**:



Examine this collage. Look carefully at each item.

1. What do you learn about the person who created this collage? What are his or her interests, attitudes, hobbies, and activities?

2. What memorabilia do you have that is representative of your interests, attitudes, hobbies, and activities?

Compare your responses with those in the Appendix, Section 4: Activity 1.

JOURNAL

In your Journal respond to **one** of the following ideas.

1. Make a collage by putting together a series of visuals (photos, magazine pictures, drawings, designs, words, letters) that express something about the experiences that have meant a lot to you in your life.
2. Choose **three or four** of the following sentence starters and freewrite.
- Some treasured times in my life are...
 - One of my favourite memories is...
 - There is a picture in our family album of me when I was...
 - Learning to drive was a real experience because...
 - When I was young, my hero was...
 - Now my hero is...
 - My first haircut was a real experience because...
 - I felt stranded once when...
 - Being a member of a big family is...
 - I was upset because of my unfair treatment when...



Have you found that using your Journal to record these personal responses is an enjoyable task? Being able to express yourself freely in a private journal isn't really that threatening, is it? That's because it's entirely up to you whether or not you share your writing, which piece, and with whom. Have you noticed that it's become easier for you to express yourself about a whole range of things? Your likes, dislikes, your childhood, your writing habits, and so on? Your ability to respond freely to ideas and literature will also improve and you will gain confidence in your ideas as you move forward in your studies. The fact is that your Journal has become a gold-mine of data to be used for assignments and further writing. So keep filling up those Journal pages!

If you want to fix up a piece of writing from your Journal to present for marks or just to share with someone else, there are some things you should consider. In Activity 2 you'll find out what they are.

Activity 2: Revision and Sentence Sense



Earlier you learned that an unpolished composition is as incomplete as an unfinished piece of furniture. It's crucial that writers polish their work, but before they can do that, they must revise it to make sure that all the details and ideas are properly expressed. Revision isn't just proofreading to correct errors made in haste, nor is it editing, which is mainly concerned with proper grammar, punctuation, sentence structure, style, and wording. It's more than that. *Revision* means literally "seeing again." While revising, you may actually even need to refocus your main idea or rearrange your major details. You'll have to look carefully at each paragraph – examining, changing, adding, or deleting ideas. You may want to change your introduction or conclusion. Revision is expected of you especially when you share your writing. What revision strategies do you use when you're expected to hand in a piece of writing?



"The reader won't respond favourably if your piece lacks an introduction and conclusion – paragraphs that lead the reader carefully into and out of your composition."

The introductory paragraph of a composition grabs the reader's attention, introduces the subject, and leads directly into the main idea. Here's one plan to follow for an introduction: the first sentence of the introduction is a general statement; then the next few sentences get more and more specific until the last one – the main-idea sentence. Sentence by sentence, the introduction closes in on the main idea.

Here's an example of an introduction written in this way:

Although my summer job as a cook up north was physically exhausting, I regretted it coming to an end because I knew that I'd miss the unforgettable people I worked with. Everyone helped and cooperated – the crews who came in after a long day in the heat, the kitchen staff, who always had a joke and a story when things got rough, and the supervisors who made sure our paycheques were on time and who let us take a break on Friday nights. My last day at work before returning home was a long one, but it ended in a wonderful way.



By contrast, the conclusion wraps things up and allows the writer to gracefully withdraw. Most conclusions begin with the main idea restated and then gradually widen to a broad final statement.

Yes, but where do I get ideas for a conclusion? I've used them all up in the body of my composition.



The answer is – look back to your introduction. It presents your main idea. In your conclusion just restate the main idea, for example:

My last night up north was one that I will never forget.

In the introduction you became more specific. In the conclusion you now broaden toward your final sentence. You can make even stronger connections with your introduction by picking out significant words or phrases from it and working it into your conclusion. Every time you do this you remind the reader of your purpose and give the reader a sense of satisfaction that everything fits.

Here's a sample conclusion:

My last night up north was one that I will never forget. The people really made the difference. The friendships and the fun that we had together helped make the work go better. No matter how stressed we got and how many litres of coffee brewed and kilograms of bacon we cooked, there was always a mood of "Let's get the job done and have fun doing it." I'll never forget it!



JOURNAL

In your Journal find an entry about a personal memory. Revise it by constructing an introduction and a conclusion for it.

Another part of revising is examining your sentences.

An assortment of different kinds of sentences makes your writing come alive. Remember the basic sentence types? There's the sentence that makes a statement; the one that asks a question; the third that makes an exclamation; the fourth that gives a command. Sentences can reverse the order of the subject and the verb, use active and passive voice, or put descriptive phrases at the beginning rather than at the end. They can also vary in length. Some are long (twenty to thirty words) while others are short (less than ten words).



*If you want to be a
better writer,
sentence sense is
what you need.*

1. Here is an example of a declarative sentence – one that makes a statement:

I was born in a small town in Alberta.

Compose a declarative sentence of your own.

2. Here is an exclamatory sentence:

What a wonderful surprise!

Notice that it expresses surprise or some other strong emotion and is followed by an exclamation mark.

Write an exclamatory sentence of your own.

3. Here is an interrogative sentence – one that asks a question and is followed by a question mark:

Do you have your driver's licence?

Compose one of your own.

4. An imperative sentence is a command with the subject understood as "you." For example:

Close the door.

It appears as if there is no subject in this sentence, but we understand the subject to be "you."

Write a command of your own.

5. Sentences can be composed like this:

Down came the ball right on my head.

Notice that the subject – the ball – is not at the beginning of the sentence; in fact, it comes after the verb. This reversal of order gives the sentence more impact.

Compose a sentence of your own that has the verb and subject reversed.

6. Some sentences have describing phrases, clauses, or modifiers at the beginning. For example, read this sentence:

After I'd struck out for the third time in the game, I felt defeated.

Write a sentence of your own in the same way.

7. Some sentences contain a verb in the active voice where the subject does the action. For example:

Mary drove the car down the street.

If you were to change the sentence to the passive voice, it would be like this:

The car was driven down the street by Mary.

The active voice is usually more effective and vivid than the passive voice.

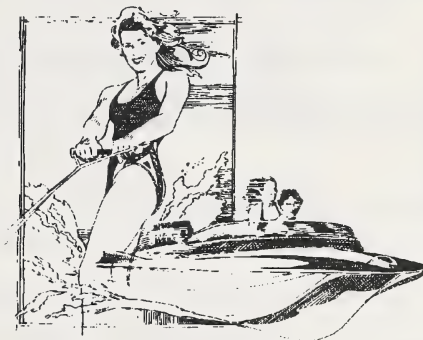
- a. Write a sentence in the active voice.

- b. Now change it to the passive voice.



I see. So if writers use all the same kind of sentences, their writing is boring and unexciting.

Here's an example of an unrevised paragraph that is boring because the writer didn't make an effort to vary the sentences:



The lake was calm. The tank was full of gas. The trees were still. My friends were there. My brother drove the boat. We were skiing all day. We had a weiner roast. We went back to the city.

8. Revise and rewrite the paragraph. Don't change the meaning but add, delete, rearrange, and shape it so that it's completely finished and focused on the fun day of skiing. Revise the sentences as well so that you have a variety of types and lengths.

Compare your responses with those in the Appendix, Section 4: Activity 2.

Writers must always be aware of their readers as they write. Your reader expects and deserves your close attention to revision and sentence sense. This means that revision is part of your responsibility as a writer.

Activity 3: Reading Autobiography



Biography: a written study or account of a person's life written by another

Autobiography: a written study or account of a person's life written by that person

Memoir: a narrative composed from personal experience; an autobiography

A **biography** is an account of a person's life that is written by someone other than the person in question. An **autobiography** is a written account of a person's life as told by that same person.

People in their later years often write their **memoirs** – a type of autobiography that looks back on a long life and tries to make sense of it. Over time many autobiographies have been published and some are bestsellers. Usually the published ones are written by famous or well-known people, but anyone who can write and takes the time to put their experiences into written form can do it. It's very rewarding to see a life story or part of a life story take shape.

Writers have always looked toward journals as excellent sources of information for biographies and autobiographies. Your own Journal is no exception. Many of your entries probably include recollections of your life.

Often you remember and write about events and experiences that are related to certain sights, sounds, or even smells. One student said that the smell of hot peanut butter cookies always reminds her of an aunt who used to make them every Saturday morning. Your writing should capture such vivid sensory images.



JOURNAL

In your Journal respond to **one** of the following ideas.

1. Use the following sentence starters to write about your childhood:

- Some of the sights and sounds of my childhood are...
- Some of the feelings I had were strongest when...
- The smell of... makes me remember a time when...

2. Find and paste in photos that represent something meaningful in your life and write about one of them.

3. Look at your home movies, videos, or slides. Write about several of the episodes shown in them.

The following autobiographical excerpt is a revised version of some scattered memories of Pierre Berton's life. You will see that the writer has revised his work so that each paragraph is complete, well-shaped, and focused (the introduction and conclusion have not been included). It's from Pierre Berton's autobiographical work, "The Mysterious North."

... I was brought up in a small frame cottage in Dawson City, where the walls were a foot thick and filled with sawdust to keep out the cold, where a pot of dog food – rice and caribou meat – bubbled perpetually over a wood fire, and where the water was brought around to the door in icicle-draped buckets at twenty-five cents a pail.

Our home lay nestled against the low benchland that skirts the swampy flats beside the grey Yukon River. Behind us rose the black bulk of the hills, clothed in spruce and birch and poplar. Behind those hills lay other hills, and when you climbed to the top of the farthest hill, there were yet more hills stretching endlessly into the north. If a man wanted to walk in a straight line due north, he could cross those hills for four hundred miles until he reached the edge of the Arctic sea, and he would come upon no trace of human life.

I have never quite been able to escape the memory of those lonely hills. In the winter nights, when the roar of the river was hushed by a mantle of ice, when the

frost-racked timbers cracked like pistol-shots in the cold, when the ghostly bars of the northern lights shifted across the black sky, we would sometimes hear the chill call of the wolf, drifting down from the wilderness behind us. It is an eerie sound, plaintive, mournful, mysterious. The wolf is like the husky and the malemute: his vocal cords are so constructed that he cannot bark, but only howl across the endless hills. If the north has a theme song, it is this haunting cry, which seems to echo all the loneliness and the wonder of the land at the top of the continent.

When I was a small boy, it used to fascinate and terrify me, perhaps because in all my years in the north I never actually saw a wolf alive. To me he was only a footprint in the snow and a sound in the night, an unseen creature who lurked in the shadow of the nameless hills.

For eleven childhood winters I heard the cry of the wolf, and then I left the country with no intention of returning. But the north has dogged my footsteps and I have never quite been quit of it...¹

¹ Pierre Berton Enterprises Ltd., for the excerpt from "The Mysterious North" by Pierre Berton, taken from *Marked by the Wild*. Reprinted with the permission of Pierre Berton Enterprises Ltd.

Notice how the memories in this article come alive not so much because they are sensational but because the writer paid close attention to the revising and rewriting processes. While the subject matter of this writing, a childhood in the north, is not that extraordinary in itself, it's the treatment of the recollection on the page that makes it truly memorable.



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1. What sights and sounds did Berton remember and record to make his memory come alive?

2. What emotions did he remember feeling as a boy?

Compare your responses with those in the Appendix, Section 4: Activity 3.

Activity 4: Interviewing



Look around you and ask yourself this question: Do you have a family member or someone in your neighbourhood or community whom you admire and would like to know more about? It could be a friend, a neighbour, a relative, a foster parent, a teacher, a coach, a musician, a business person, an entertainer, or an old babysitter. Have you ever thought about interviewing this person?

In this activity you'll be conducting an interview, so start thinking about who you'd like to choose as an interviewer.

JOURNAL

In your Journal complete the following sentence starters.

A person I most admire is...
I really respect... because...
I have a special relationship with...
My sports hero is...
Someone who has had an interesting life is...
I like reminiscing with...
I enjoy the company of...
I can really talk to...

While you're thinking about the person you want to interview, you'll also examine how to actually prepare for an interview. At this point, contact the person and arrange a time to conduct the interview (sometimes it's a good idea to have two people in mind in case one is unavailable). If you plan to record the interview, first ask permission of your subject – or interviewee. Remember, some people don't like to be recorded so respect his or her wishes.

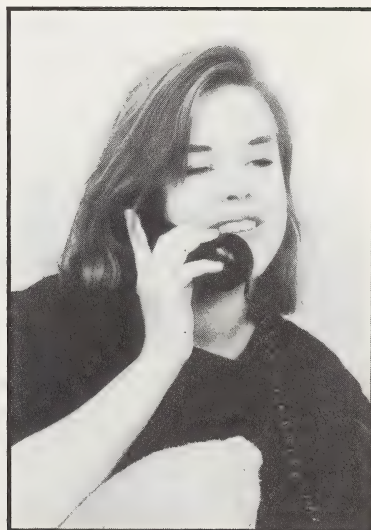


PHOTO SEARCH LTD.



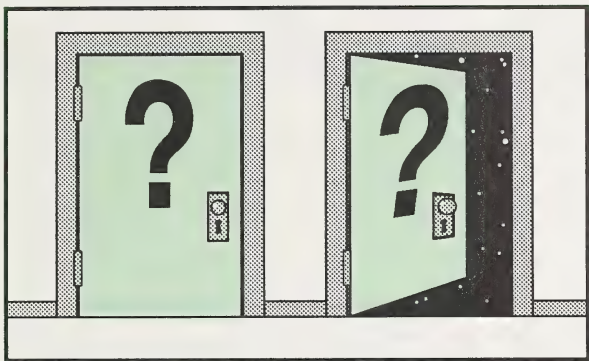
One student asked her interviewee the question, “Can you recall a problem you faced in life and how you solved it?” The interviewee opened up and talked for almost ten minutes! Sometimes one well-chosen question will spark your interviewee’s memory and you will get excellent information.

Other sample questions that could be used are these:

- Was there a special person in your life who influenced or befriended you? Tell me about that person.
- Have you ever had an illness or accident that put you in hospital? While ill, did you reflect on your life? Tell me about the situation.
- Did you have to struggle to get an education?
- Did you ever have to move to a new home or town or city? Why? What happened in your new home?
- Did the death of someone very close to you make a big difference in your life? What adjustments did you have to make?

These, of course, are just a few ideas to get you going. Develop your questions to suit the person you’ll be interviewing.

Open and Closed Questions



Open questions: questions that encourage a person to expand upon a subject

Closed questions: questions that require only short, factual answers

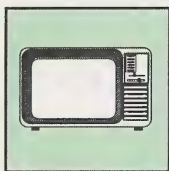
The questions you prepare before the interview should encourage the interviewee to give more information. These are **open questions**. **Closed questions** do not allow the subject to say much except yes or no or to give a fact. A closed question might be, “How old were you when you moved away from home?” There is only one possible answer.

1. Assume that you want to ask an interviewee about his or her early life. Write four closed questions you might ask.

2. Now ask about the same things, but create four open questions. Open questions allow the interviewee to give longer, more expanded answers. For example, “What was it like when you moved away from home?”

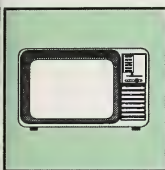
Another guideline for interviewing is to use the reporter's technique of the *five W's* and *H*: *who, what, when, where, why, and how*.

3. Create some *five W and H* questions for your interviewee on the topic "accomplishments."



4. Watch a talk show on TV or listen to a radio interview. Pay attention to the interviewer and the questions he or she asks.
- a. Using this chart, make a check mark every time the interviewer uses each type of question. Then add up the marks for a total for each.

TYPE	✓	TOTAL
OPEN QUESTION		
CLOSED QUESTION		
A <i>WHO</i> QUESTION		
A <i>WHY</i> QUESTION		
A <i>WHEN</i> QUESTION		
A <i>WHERE</i> QUESTION		
A <i>HOW</i> QUESTION		
A <i>WHAT</i> OR <i>WHAT IF</i> QUESTION		



- Did the interviewer use enough open questions?
- Did the interviewer keep quiet long enough for the interviewee to really open up, or did the interviewer keep interrupting?
- Did the interviewer probe enough to get the interviewee to really open up?
- Did the interviewer get too personal and make the interviewee feel uncomfortable?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

6. Now it's your turn. Prepare a series of twenty to thirty questions you plan to use for your own interview. Write them out here. They should include a variety of types.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Copy these questions into a notepad to take to the interview. This is a good time to call the interviewee just to confirm the time, place, and other details of the interview. If you plan on taping the interview, remember to ask permission.

Compare your responses with those in the Appendix, Section 4: Activity 4.

Conducting the Interview



If you're using a tape recorder, be sure it's in working order and that you have extra batteries and blank tapes. To distract your interviewee from worrying about the tape running, set the machine up quickly and put it to one side. Don't look at the machine once you're on "record" mode. Take handwritten notes at the same time. This may sound strange, but that way you'll get the subject's attention away from the recorder and focused on you and your questions.

If the interview does not go well, or if the subject is having a hard time opening up, don't worry. Just ask if you can come back again some other time. Some interviewees might need a second visit if they're older or if the first interview was uncomfortable for them. Always be polite and nonjudgmental if this happens.

Preparing Notes After an Interview



When you return to your desk, play back your interview and read over your notes; then congratulate yourself on a job well done.

You will need to put the information into more complete form as quickly as possible so that it will be useful later. Notes that mean something to you now may seem less clear if you wait a while before coming back to them, so it's best to write them up in a more finished form as soon as possible.

JOURNAL

In your Journal respond to **one** of the following ideas.

1. Describe the interview you conducted. What observations did you make? What difficulties did you have? How did the subject respond?
2. Write the most interesting portion from your interview notes.
3. Write an imaginary interview with a subject you've always wanted to interview.

Did you enjoy your interview? Did you learn a lot from your subject? It's a good idea to thank your subject by note or phone call. Certainly, if you produce a biographical sketch about your interviewee, you should give that person a copy. It could be one of the most treasured gifts you ever give!

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

The life story of every person is worth writing and reading about. Often you've probably been impressed by what you've heard of other people's struggles and accomplishments. You may think that your own life story isn't that interesting to others, but it is! Sharing it with others really helps them appreciate you. Also, by interviewing a person you admire, you get to be a biographer – one who writes someone else's life story (or part of it).

Sometimes it's difficult to come up with ideas to include in a life story. Photos, family albums, and talks with your family can help you pull your own memoir together.

After you have a rough draft of a life story, you will have to revise it and prepare it for others to read.

1. When you're revising your work, pay attention to the sentences you've written. You want to have a variety of sentence types in your finished piece that actually do the jobs you want done. To be sure that you know what different types of sentences you have to work with, match the following sentences with the correct types. Simply put the Roman numerals from the list of sentence types in the appropriate blanks.

Sentence types:

Sentences:

- | | | |
|------------------------------|-------|--|
| i. modifier at the beginning | _____ | a. Many students keep journals. |
| ii. declarative | _____ | b. Do you drive a car? |
| iii. active voice | _____ | c. Concerts are fantastic! |
| iv. interrogative | _____ | d. Shovel the driveway. |
| v. exclamatory | _____ | e. Unexpectedly, the bus hit the tree. |
| vi. imperative | _____ | f. I threw the ball. (voice) |
| vii. passive voice | _____ | g. The ball was thrown by me. (voice) |

2. Once you recognize sentence types, you can create variety in your own work. Rewrite the following sentences according to the directions given.

- a. Change from declarative to interrogative: The most valuable picture belonged to Jim.

- b. Change from interrogative to imperative: Do you stop by the store on your way home?

- c. Change from passive to active voice: The posters were bought by Maria.

- d. Change from active to passive voice: Noise causes chaos.

3. On the surface the interview process apparently involves only asking questions and recording answers. What you may not see is that the best interviewers have keen ears and listen very carefully not only to *what* the subject says but to *how* it is said.

Be sure you use open questions when you conduct an interview because they give your subject the chance to really open up and tell you about their lives.

- a. Change this closed question to an open one: When did you experience the proudest moment in your life?

- b. Change this closed question to an open one: “Where were you born?”

The ability to create good questions helps you become a good interviewer. Take time to prepare yourself for your interview and you will have more success.

Compare your responses with those in the Appendix, Section 4: Extra Help.

Enrichment

1. Write part of your life story for someone special. Perhaps you've recently made a visit to a relative's home. You might write about the experience and present it as a gift to that person. If you want, you could write it as a poem. Another idea is to write a story for someone who is bedridden or ill. Write it on special paper or in a small book.
2. Do either Part A or Part B.

Part A

Canadian Filmmakers Distribution West of Vancouver has an excellent videotape called *Mrs. Murakami – Family Album*, a biographical (and autobiographical) account of a British Columbian family caught up in the tragic relocation of Japanese-Canadians during the Second World War. If you can, get a copy of this twenty-four minute videotape from the media centre that serves your school and watch it once or twice. Then in the space provided write a short biography of Mrs. Murakami's life.

Part B

Go to the library and look in the biography section for an autobiography of someone you've heard about and admire. Read it and write a summary of that person's life in the space provided.



Lined writing area with 20 horizontal lines.

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Compare your responses with those in the Appendix, Section 4: Enrichment.

Conclusion

You've now come to the end of Section 4. During the section you've created more Journal entries and developed your abilities in areas like interviewing and revising. These are skills you'll develop more fully as you progress in your English studies. They'll stand you in good stead later in life.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.



MODULE SUMMARY

Hearing and telling stories is a natural part of your own life. As a child, stories kept you entertained and taught you about your world. Even visual stories, without benefit of words, create powerful emotional reactions. You've entertained a child with a story in this module and you've had practice storytelling and interpreting poetry orally. Congratulate yourself! You've become aware of your own life as a source for stories and have even begun to record important events in a life story.

The study of the story furthers your understanding of the world and human behaviour. You'll see in the next module how the short story can be as powerful a tool as the personal and family stories of childhood.

Appendix



	Glossary
	Activities
	Extra Help
	Enrichment



Glossary

Autobiography

- a written study or account of a person's life written by that person

Ballad

- a poem-story handed down by word of mouth and usually sung

Biography

- a written study or account of a person's life written by another

Camera angle

- the direction or position from which a picture is taken

Closed questions

- questions that require only short, factual answers

Collage

- an artistic composition made of various images glued onto a flat surface

Composition

- the arrangement of the subject of a picture

Dramatic monologue

- a narrative poem in which one character speaks to a silent listener at a critical moment

Focus

- the adjustment of lens or eye that makes for a clear or blurred image

Folklore

- stories, tales, and legends particular to a cultural, community, religious, or family group

Legend

- a story handed down (by tradition) from earlier times and accepted as truth by many people even though it can't be proven

Memoir

- a narrative composed from personal experience; an autobiography

Memorabilia

- things that stir recollection; mementos

Narrative

- a series of events linked together to tell a story

Open questions

- questions that encourage a person to expand upon a subject

Oral tradition

- unwritten literature passed on orally

Scanning

- glancing quickly to search for a specific item, for example, looking for a name in the phone book

Theme

- the central idea or insight about life that emerges from a piece of literature

Urban legend

- a modern oral story, often with an urban setting, that has an unexpected or supernatural twist

Suggested Answers

Section 1: Activity 1

1. Answers will vary. Consider these qualities of the story:
 - The beginning is brief.
 - The main character is introduced.
 - The scene is set (Waskesiu Lake – pine trees – fire-break).
 - The reader is led to anticipate a bad experience with horses.
 - The action begins quickly.
 - There is a lot of imagery, including smells.
 - There is a satisfactory resolution or ending (the girl runs home).
2. Here are some hints that the speaker is recalling details from her memory. Did you think of others?
 - She says, “when I was eight.”
 - She was very familiar with the place (for example, she knows the types of trees).
 - She uses the past tense (“My fear ... began when I was eight”; “I wiggled free and ran.”).
3. How did your story turn out? Did you find it easy to create the impression you wanted to? Can you think of other approaches you could have taken or other things you could have included that would have improved your story?

Section 1: Activity 2

1. a. and b. Did you think of other stories that are told and retold in your family and community? Perhaps you thought of these:
 - stories containing good advice
 - tales of foolish or clever acts
 - witch/monster stories
 - magic stories
 - crime stories
 - animal tales
 - believe-it-or-not stories
 - jokes
 - celebrity stories
 - sports stories

2. Stories may be elaborate or short. They can be strange but true or historical in nature. They can be personal – about life’s embarrassing moments, brushes with death, memories of the deceased (those who have died). They can be about tornadoes, hailstorms, blizzards, cold weather, or even about the haunted house down the block. Stories that get repeated over and over become the folklore of your family or community. Is the story you’ve outlined of this sort?
3. Is your family story funny? tragic? Have you kept it short? It’s best to include only one main conflict that has to be solved.
4. a. The more techniques you checked the better. The best storytellers use all these techniques.
- b. Were you able to think of other techniques that you use? speaking loudly? pausing? The more you use the better.
5. Were you able to formulate any impressions about your own storytelling? If not, keep this question in mind as you work through the module. Not only will you come up with a few ideas, your techniques will improve and you should feel good about yourself as a storyteller.

Section 1: Activity 3

1. Perhaps your friend is more aware of what his or her audience likes to hear. He or she could be good at exaggeration and using imaginative ways to say ordinary things. Your friend might also be a budding comedian and just very funny. A good storyteller does these things well:
 - uses tone of voice (for example soft, harsh, or loud tones) to create suspense or emotional effects
 - speaks distinctly, clearly, and with confidence
 - really gets involved with the feelings and conflicts of the character (if you are the main character in the story, it’s easier to do this).

Section 1: Activity 4

1. Did you check all of the legends or did you recognize only a few? These legends are classics in a wide variety of cultures.

2. What was your reaction? Many people have heard versions of this same story. Many say that it was told to them in a spooky situation – late at night or out camping. Since these stories are passed on orally, it's hard to find out if they really did happen or not. Two important ingredients that are missing from this one are the names of the people and the place. Without these details we are unable to prove that it actually happened so many people dismiss it as rumour. It's safe to say that most urban legends are probably fiction.
3. a. and b. Most students rate this story as “good,” but your rating is personal.
4. Your reaction should indicate how you felt at certain spots in the story. You may have been scared or you may have remained unconvinced. Did the story sound familiar? Maybe you've heard it before.
5. Was it easy to think of an example you've heard? Did you enjoy reading or telling it? Was your friend suitably impressed by the story? Did you use a variety of storytelling techniques?

Section 1: Follow-up Activities

Extra Help

1. Following are the definitions given to you in this module booklet. Did you manage to come up with adequate definitions using your own words?
 - a. **folklore:** stories, tales, and legends particular to a cultural, community, religious, or family group
 - b. **legend:** a story handed down (by tradition) from earlier times and accepted as truth by many people even though it can't be proven.
2. a. An urban legend is a modern oral story, often with an urban setting, that has an unexpected or supernatural twist. Examples will vary.
 - b. Urban legends are relatively modern and are usually set in cities. Their unexpected twists at the end are also not typical of traditional legends.
3. The clue is the line “I felt the horse stiffen and quiver.” The reader slows down here, giving you the sensation of foreboding. Then, reading the next line, she speeds up and increases the volume – transferring her own sense of panic to her listeners.
4. Answers will be personal. Can you explain why this passage makes you feel sorry for the girl?
5. a. and b. Again ratings will be personal.

Enrichment

1. Were you able to think of anything appropriately silly? How about the *William Tell Overture* – the music of the Lone Ranger?
2. How about such sound effects as the radio, the engine that can't start, the sound of the boyfriend tinkering under the hood – and, of course, the feet banging on the roof?
3. Answers will vary. Did you come up with a title you think is better than the original?
4. Is your poster grisly? Horrifying?
5. Were you able to uncover three local superstitions? Most communities do have a few.
6. If you've had trouble setting up and conducting an interview, see Section 4 for a few pointers.
7. Did you enjoy these urban legends? Were you already familiar with some of them? Did they inspire you to come up with a suitably frightening urban legend of your own?

Section 2: Activity 2

1. to 6. Answers to the questions in this activity will all depend on the child to whom you'll be reading. The child you have in mind may be a preschooler (three or four years old), already in kindergarten, or of school age. Remember that whatever the age, children love to share a story with an older person, especially a teenager. You will need to keep in mind the age as you choose the books.
7. Your six choices may be books by a variety of writers; by contrast, they may all be books produced by the same author or illustrator. The important thing about choosing a good story is that you like it and you enjoy telling it. A child will soon sense it if you don't and he or she won't like it either.

Section 2: Activity 3

1. Answers will vary.
2. a. Answers will vary depending on the child.
- b. Was the child attentive? Did he or she want to talk about the story? Was there a request put in to hear it again? Did the child seem to understand the story? Be sure to consider the child's physical response to the story as well as his or her verbal response. For example, restlessness usually indicates boredom; quiet attentiveness normally reveals interest. Did the child smile? giggle? get excited? ask questions? fall asleep?

Section 2: Activity 4

1. Part A

- a. (1) The photographer has created a silhouette by placing the subjects in front of the light source. The effect is that the viewer feels quiet and peaceful.
- (2) Answers will vary. Clearly she is enjoying being with her child. The feeling of love is strong.
- (3) Stories will vary. They should be in keeping with the photograph's gentle, quiet mood.
- b. (1) Reactions will vary. Many students will think that the child feels hurt and lonely. Others might see the mood as one of restfulness and relaxation.
- (2) Stories will vary. Does your story fit the mood that you identified in the photograph?
- (3) The shot allows us to see the child's entire body position – something important in revealing the mood. It also reveals that the child is alone; this increases the sense of loneliness the viewer experiences. The child seems isolated.
- (4) Answers will vary. The photographer might be trying to create a feeling of sadness and isolation in viewers. The purpose might be to point out the difficulties children can experience growing up.

Part B

- a., b., and c. Did you guess that this was a kernel of corn popping? Did you react as many people do – with surprise and delight? Some possible sounds that could be added to this film are *sizzle*, *spatter*, *hiss*, *splat*, *pop*. The setting of this film is very imaginative; the lighting is muted and pleasant. The shot is composed in such a way that the action fills the frame in a close-up. In fact, it's so close up that we cannot identify the event at first. We don't usually ever get down to kernel level when we're popping corn. The film is very dynamic and the editing is done so that the climax of the film (the pop) occurs just at the end. This film does tell a little story, even if it takes a few viewings to figure it out.
2. Cartoon selections will vary. Have you explained fully what you like about this cartoon strip?
 3. Answers will vary. Is yours clearly explained?
 4. Answers will vary. Is your answer clear and honest?

5. The problem depicted in this cartoon is the economic plight of grain farmers, many of whom are burdened with large debts.
6. The obvious message is that grain farmers are in economic trouble; the implication is that something should be done about it, though no solutions are hinted at.
7. Answers will be personal. Your response will doubtless be influenced by whether or not you live on a farm.
8. Cartoon selections will vary.

Section 2: Activity 5

1.
 - a. Answers will be personal.
 - b. Answers will vary. Did you remember to put those check marks in?
 - c. Your choices will fit with your interests, knowledge, and your imagination. For example, suppose one of your favourite summer pastimes is waterskiing. You may have created a topic entitled “waterskiing tricks” or you may have incorporated it in the given topic “a holiday in the sun.”
2. Answers will depend on the material you have in your Journal.
3. Were you surprised at how much material you obtained?
4. Did you find that after thoroughly preparing for the task of completing your rough draft, your writing shaped itself naturally? Don’t worry about rough spots at this point. You can smooth them out at the next stage of the writing process – revising and polishing.
5. Now you have a finished composition. Read it over carefully one last time. Better yet, put it away for a few days; then read it over. Do any further changes suggest themselves or are you happy with the piece as it stands?

Section 2: Follow-up Activities

Extra Help

1. Does your introduction lead smoothly from a general observation to your main idea? This is always a good technique for getting a composition started.
2. Does your conclusion restate or refer to the main idea of the composition? Does it end abruptly, leaving the reader hanging, or does it round things off in a satisfying manner?

3. What follows are possible answers. Use them to judge your own work.
 - a. Roman was sick so he did not come to the beach today. Instead, he went to the medicentre and was told by the doctor he had the flu.
 - b. On the way to the lake, the car broke down, so we ended up walking down the highway for several kilometres.
 - c. We accepted a ride from a couple in a Toyota van. Fortunately, they drove us to the corner near the cabin.
 - d. Mike brought his favourite trick skis and I had my favourite slalom skis. We filled the boat with gasoline and prepared to cruise across the lake to pick up my brother, Eric, who would be the spotter. Luckily it was a calm day. The water was perfect for trick skiing, so Mike was eager to get into the water.

Enrichment

1. Answers will vary. Were your captions funny? serious? bizarre? Were they appropriate to the cartoons? Show the cartoons and your captions to someone else to get a second opinion.
2. How did you enjoy writing a children's story? Some people find this kind of writing wonderfully refreshing. Would your story help a child in dealing with the problem the story is written about? Is it full of simple words and strong images? Now try telling the story to a child to see if it's effective.

Section 3: Activity 1

1. There are seven sections.
2. There are twenty-four chapters.
3. The focus author is Margaret Atwood.
4. You will start at page 26 and end at page 85.
5. The authors are all anonymous.
6. *Anonymous* means "unknown."
7. Since ballads were composed orally and passed on by word of mouth, no record was kept of the original authors.
8. Answers will vary, but most students will probably recognize several names – especially those of more modern singer/songwriters.

9. He asks her to make him a shirt without a seam or using a needle, to wash it in a dry well, and to dry it on a thorn bush.
10. She replies that she will do this when he can find an acre of land between the sea and the sand, plough it with a lamb's horn, seed it with one seed, harvest it with a leather sickle, and tie it in a fragile feather – all impossible tasks.
11. Answers will vary depending on the ballads selected, but ballads always leave questions unanswered. For example, in "The Gypsy Rover" we don't know why a rich man with a mansion would pretend to be a wandering gypsy. Second, did the suitor set out to win her heart or was it a coincidence? Third, how did her father react when he discovered the true identity of the rover?

Section 3: Activity 2

1. He says that his kingdom is not exciting but barren and still. He thinks that his subjects are all savages who don't respect him.
2. He misses being with people who love him. He loves the challenge of the sea. He is famous, and he loves the sights and the company of great people. He also loves battle.
3. He will leave it to Telemachus, his son.
4. He is seeking a newer world and is willing to die trying. He wants to find knowledge; he hopes he may even reach the Happy Isles, the heaven where gods and heroes go.

Section 3: Activity 3

1. a. The mood is happy, surprised, or amazed.
- b. The mood is pensive, thoughtful, and reflective.
- c. The mood is sorrowful, regretful, or depressed.
- d. The mood is excited and tense.
- e. The mood is worried and nervous.
- f. The mood is happy, playful, and excited.
- g. The mood is one of agreement and mutual satisfaction.
- h. The mood is sad and sorrowful.
- i. The mood is excited and jubilant.

2. There is a sense of pride, feeling of freedom, mood of confidence, and willingness to take risks.

Section 3: Activity 4

1. **Stanza 1:** riding
Stanza 2: terrible
Stanza 5: moonlight
Stanza 6: moonlight
2. Repetition creates a feeling of movement and action in Stanza 1, a sense of beauty and charm in Stanza 2, and a mood of romance in Stanza 5. What effect does such rhythmic repetition have on an oral reading of the poem?
3. The mood emphasized is marching.
4. The mood is romantic and loving.
5. The mood is one of sadness, mystery, regret, and hopelessness.

Section 3: Activity 5

1. and 2. Did your version of the poem sound differently? Did you enjoy recording the poem you selected? How did it turn out? Don't mark yourself too hard on the evaluation scale; students are often harder on themselves than their teachers are.

Section 3: Follow-up Activities

Extra Help

1. The cabin boy swims out and sinks the Turkish ship.
2. The captain promises him an estate and his daughter for a bride.
3. He leaves him in the sea.
4.
 - a. Of course it's unfair to pit yourself against a professional speaker; all the same, it's a good learning experience.
 - b. Probably, you found that the narrator's voice, enunciation, and style are more polished than your own. Do you think the narrator's interpretation is better?

Enrichment

1. Did your ballad have stanzas with an equal number of lines? Or did you create a different format? Did you try to use rhyme and rhythm to create musical effects? Does your ballad end tragically?
2. Your ballad can be bizarre or comical. Just be sure it retains enough of the original to be recognizable!
3. This question is wide open, but you must be sure to retain the qualities of the ballad.

Section 4: Activity 1

1. Answers will vary. You may have noted that this person has (or wants) a dog, is a sports fan, and either has travelled or plans to travel. There are some hints that the person likes going to concerts and is a high school student. What other conclusions did you draw from the collage?
2. No doubt you have all kinds of souvenirs, possessions, and items that show what you are like, what you love to do, and what your interests are.

Section 4: Activity 2

1. A declarative sentence must state something. Here is an example:

I am going swimming tomorrow.

2. Here is another example of an exclamatory sentence:

What a beautiful car!

3. An example of an interrogative sentence – one that asks a question – is

May I borrow the car tonight?

4. A sentence that gives a command – an imperative – is

Give me your phone number.

5. Here is an example of an inverted sentence:

High above the city loomed a dark funnel cloud.

6. Here are three examples of sentences with describing phrases or clauses at the beginning:

Running faster than his competitors, Kurt came first in the race.

After signalling us to stop, the RCMP officer checked to see that our seatbelts were fastened.

While doing my homework, I listen to music.

7. a. Here is a sentence written in the active voice:

I hit the ball.

- b. In the passive voice, the sentence would read like this:

The ball was hit by me.

8. There are many ways to revise the paragraph. Here is one way:

The lake was mirror-calm, and no breeze disturbed the trees. The boat was ready with a full tank, and all my friends were there ready to have fun. Skiing all day with my brother driving the boat made me really happy. After a weiner roast we returned to the city.

You may have revised the paragraph differently. That's fine. Just check to make sure you have a variety of sentence types and lengths and that the experience of the day at the lake is the main idea.

Section 4: Activity 3

1. Berton recorded many sights and sounds. Among them were

- his small frame house
- the bubbling pot of dog food
- pails of water covered in icicles
- the grey Yukon river
- the endless, black hills
- the hushed roar of the river, covered by ice
- timbers cracking like pistol-shots
- the northern lights moving across the black sky
- the call of the wolf
- the footprint of a wolf in the snow

2. As a boy he felt both terrified and fascinated when he heard the call of the wolf. To him, the North felt mysterious, lonely, and immense.

Section 4: Activity 4

1. Answers will vary. Here are some possible closed questions:

- Where were you born?
- How many brothers and sisters do you have?
- Where did you go to school?
- Did you have a pet when you were young?

No doubt you have other closed questions that can only be answered with a *yes*, a *no*, or a *fact*.

2. Answers will vary. Here are some possible open questions:

- What was in the news the year you were born?
- Can you recall a favorite memory about a brother or sister for me?
- Can you remember a funny school experience? Tell me about it.
- If you had a pet, describe it for me.

3. Answers will vary. Here are some possibilities:

- What was your greatest accomplishment?
- Where did you receive help in achieving this?
- When did you do this?
- How did you change after the accomplishment?
- Why didn't you give up trying?

You may have other questions but be sure that you have covered all the *five W's and H*.

4. a. and b. The best interviewers use many open questions. This way they get their subjects to open up. Maybe you noticed that at the beginning of the interview there were more closed or fact-type questions – just to warm up. Then the interviewer probably moved into the more interesting questions once the interviewee felt at ease.
5. Answers will vary. What did you conclude about the interviewer's technique? Were a variety of question types asked?
6. Have you created enough open questions to encourage your interviewee to open up? Will you get the sort of information you're after with the questions you've created? Good questions are crucial for conducting a good interview. You'll find out how effective your questions are once you go ahead with the interview.

Section 4: Follow-up Activities

Extra Help

1. a. ii c. v e. i g. vii
 b. iv. d. vi f. iii

2. a. Was Jim's the most valuable picture? Was Jim's picture the most valuable one?

- b. Stop by the store on your way home.

- c. Maria bought the posters.

- d. Chaos is caused by noise.

3. a. Here is a possible open question:
 What was the proudest moment of your life? Tell me about it.

- b. Here is a possible open question:
 What was the town you were born in like?

Enrichment

1. Was your story writing successful? Did you enjoy doing it? Don't forget to give it to the person for whom you wrote it.

2. **Part A**

Mrs. Murakami - Family Album is a very touching biographical sketch of the life of a family who lost everything yet was not defeated. Did you find the videotape disturbing? uplifting? thought-provoking?

At times because of her age and accent, Mrs. Murakami's account of her life is a bit difficult to understand. A second viewing is a good idea if you find this a problem.

Were you able to write a balanced short sketch of Mrs. Murakami's life? The ability to take notes from a speaker, videotape, or audiotape and then write them up in a finished form is a skill worth developing.

Part B

Were you able to find a suitable autobiography? Could you summarize the life you studied in a page or two? Autobiographies make fascinating reading; many people consider biographies and autobiographies their favourite form of leisure reading.

Transcripts of Audiocassette Selections

My Fear of Horses (by Dawn Curran)

My fear and dislike of horses began when I was eight. At Waskesiu Lake, Saskatchewan in Prince Albert National Park, our family would vacation among the birch and lodgepole pines. Across the gravel road and through the trees, a fire-break had been cut by the Parks Service, and at the end of the swath – about two miles – were the riding stables. Tourists could rent a horse and go for short or long trail rides on an assortment of ponies, standards, pintos, and mares. My first opportunity to take part in this summer ritual occurred the summer of my eighth year. My older sister, a lover of horses, encouraged me to ride. I did not share her experience, nor her enthusiasm, and I was somewhat reluctant on that hot July day.

I was allowed to choose my mount from the

assorted animals tethered in the dark, horsey-smelling barn. The roan was too large, and the bay was used to bareback, so I pointed at (as it turned out) the only animal who had a perverse and ugly aversion to eight-year-old girls!

When I was hoisted up into the saddle by the teenaged attendant, I felt the horse stiffen and quiver. All at once, his back legs shot out wildly, he reared forward angrily, but I maintained my panic grip on the saddlehorn. When he realized I was stuck to his back, he decided to roll over on his back, thus eliminating the pesky weight from him.

I wiggled free, set my sights for home, and ran humiliated but unhurt into the arms of my mother.

Since then, my sister remains the only horse enthusiast in our family.

The Boyfriend's Death

A guy and his girlfriend are parked at Lovers' Leap. On the radio they hear a news flash that a lunatic killer has escaped from the nearby criminal asylum. The girl decides she should go home to safety. When her boyfriend turns on the engine, it stalls and sputters. He works under the hood but can't get the engine to turn over completely.

He decides he'll have to walk up the road to a gas station and order a tow truck, but warns his girlfriend to stay behind in the car.

She pleads with him to take her because she's too frightened to stay alone, but he tells her,

"Just get down on the floor and I'll cover you with a blanket. Anyone passing will think it's an abandoned car and won't bother you. Besides,

he adds, "I can run faster and get back more quickly alone."

She finally agrees and he warns her not to come out of the car unless she hears his signal of three knocks on the window.

Time passes slowly as she's crouched on the floor of the car. She does hear knocks on the car's roof but they continue beyond three.

Finally, when daylight comes, some people come along and help her out of the car.

She looks up and sees her boyfriend hanging by the neck from a tree. The knocks she had heard were his corpse bumping the car as it swung from the limb above.¹

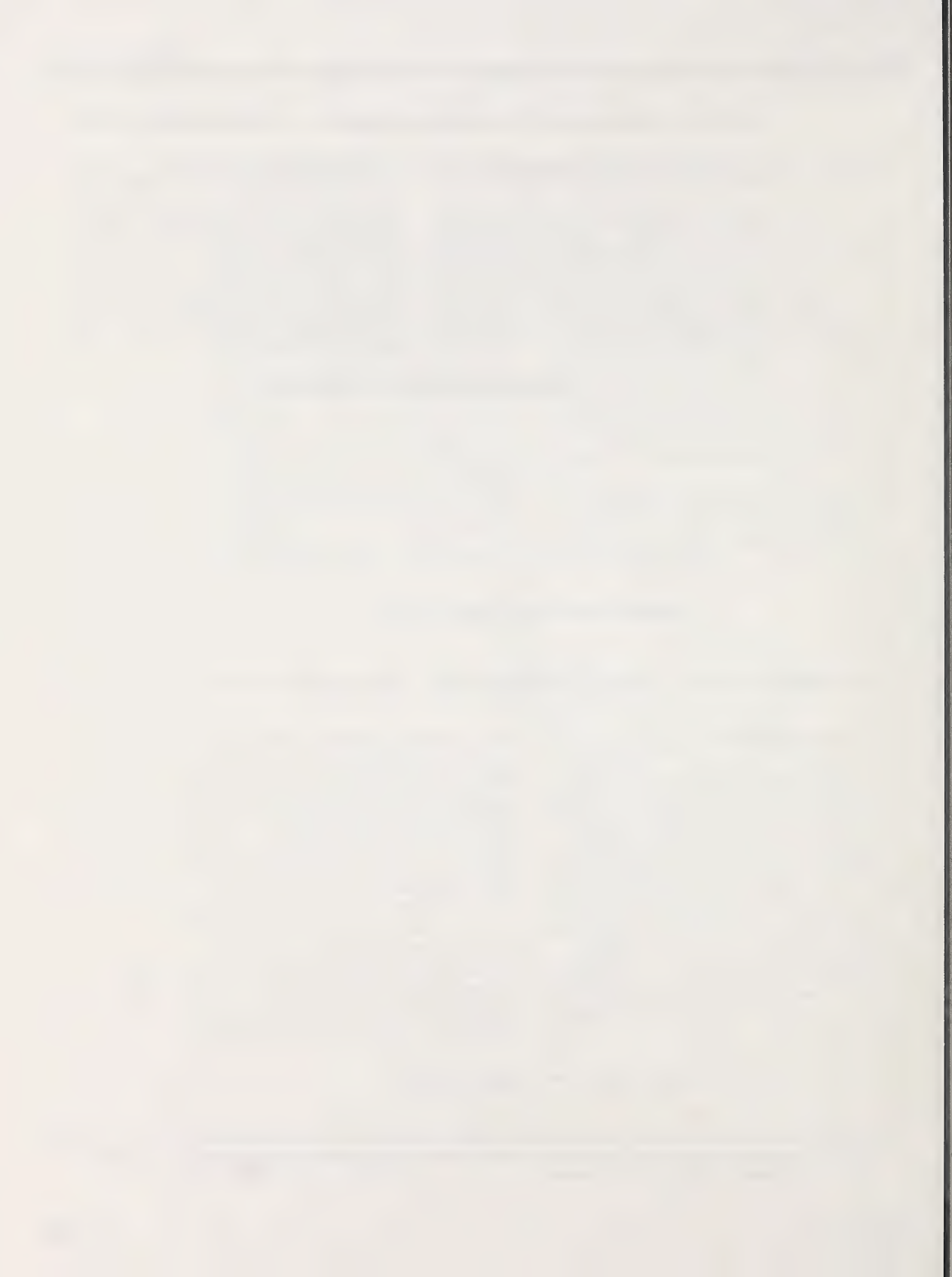
¹ W.W. Norton and Company for the excerpt from *The Vanishing Hitchhiker* by Jan Harold Brunvard, 1981. Reprinted with the permission of W.W. Norton and Company.

The Vanishing Hitchhiker

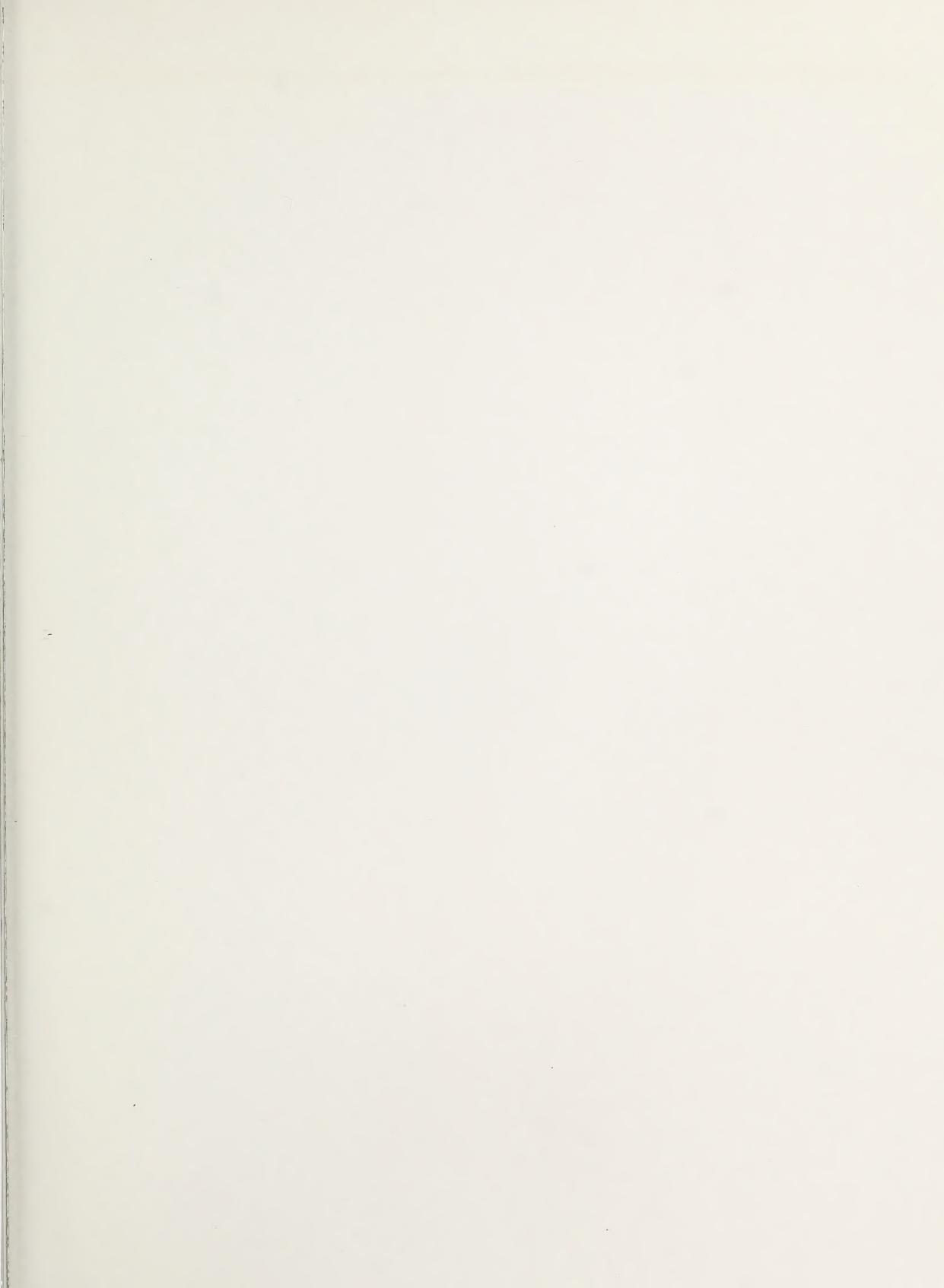
Well, this happened to one of my girlfriend's best friends and her father. They were driving along a country road on their way home from the cottage when they saw a young girl hitchhiking. They stopped and picked her up and she got in the back seat. She told the girl and her father that she just lived in the house about five miles up the road. She didn't say anything after that but just turned to watch out the window. When the father saw the house, he drove up to it and turned

around to tell the girl they had arrived, but she wasn't there! Both he and his daughter were really mystified and decided to knock on the door and tell the people what had happened. They told them that they had once had a daughter who answered the description of the girl they supposedly had picked up, but she had disappeared some years ago and had last been seen hitchhiking on this very road. Today would have been her birthday.¹

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